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THE ILLUSTRATED LONDON NEWS

Queen Alexandra

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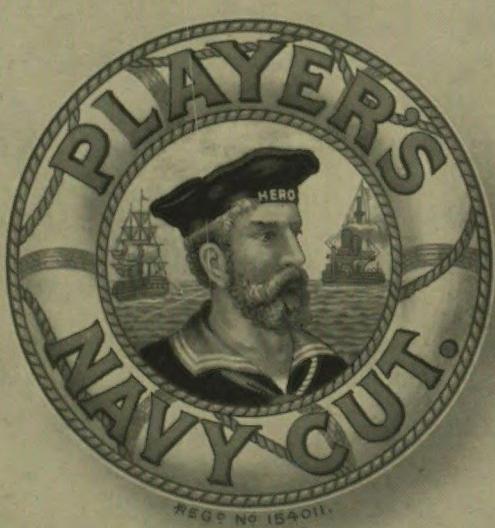
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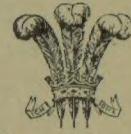
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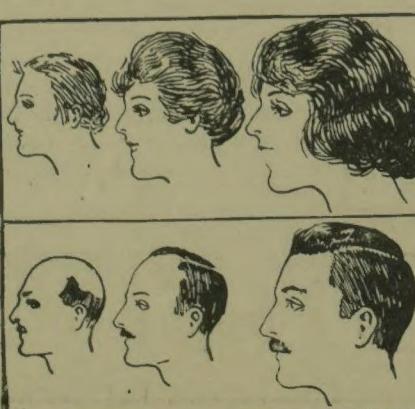
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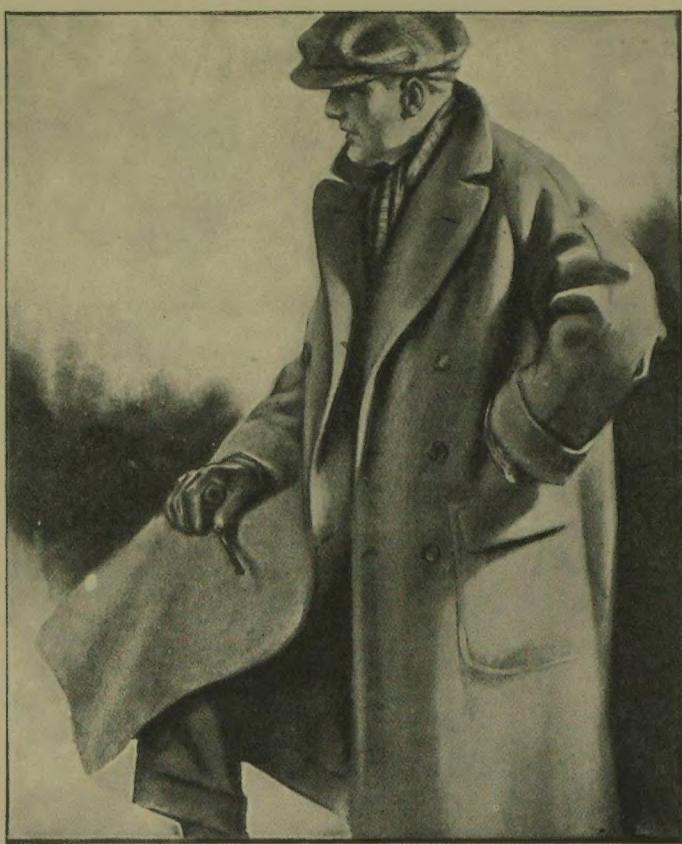
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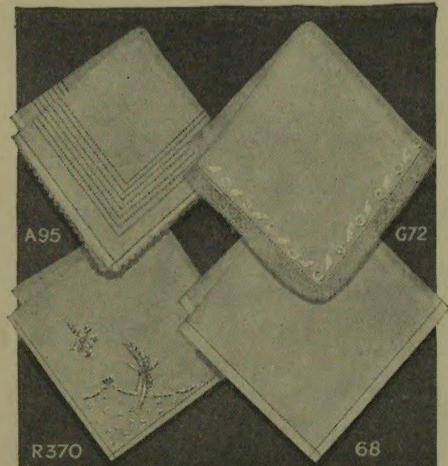


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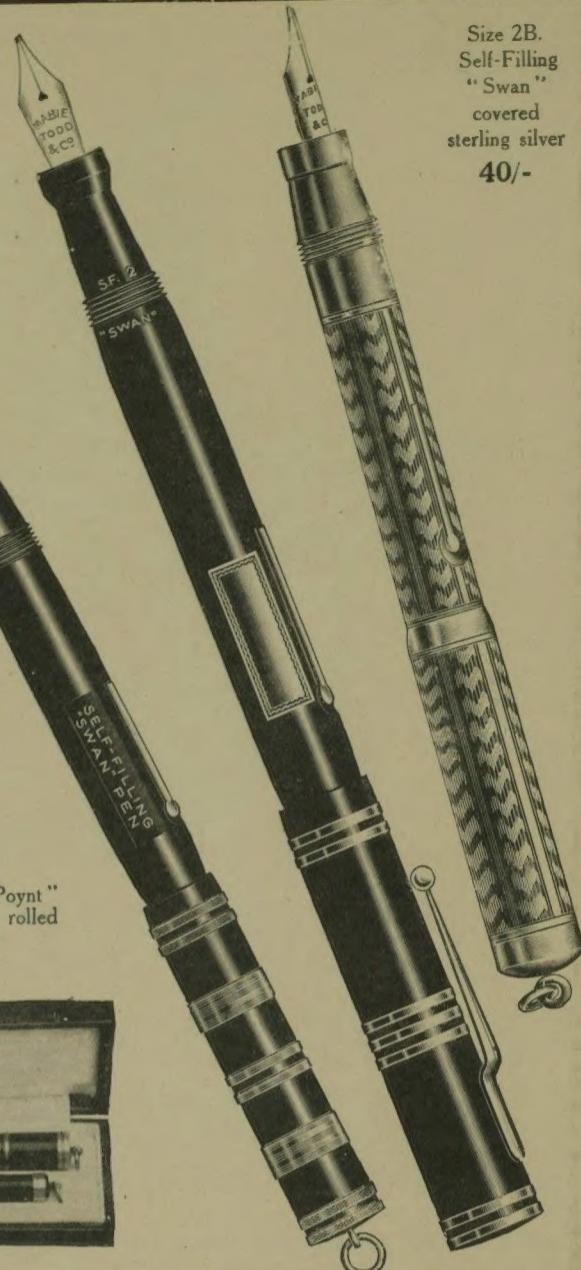
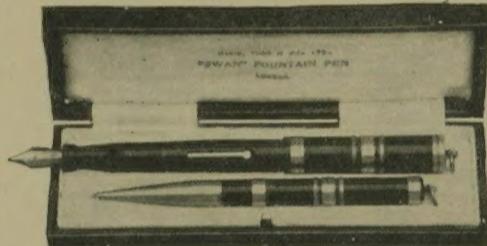
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THE FUTURE OF THE MOTOR VEHICLE IN THE BRITISH EMPIRE

BEING EXTRACTS FROM THE ADDRESS DELIVERED TO THE AMERICAN CHAMBER OF COMMERCE IN LONDON ON NOVEMBER 17th, 1925, BY MR. J. D. MOONEY, VICE-PRESIDENT OF GENERAL MOTORS CORPORATION

THE operations of a public company, such as the General Motors Corporation, can safely be based only on a policy whereby the Corporation undertakes, wherever it operates, to carry on its operations to the advantage generally of public interest and welfare.

The public interests of General Motors can be classified into four general groups of people, Motor Car owners, Motor Car agents, the employees of the General Motors Corporation, and the shareholders of the Corporation.

What has been said of the policy and obligations of a public Company may be applied to Vauxhall Motors, Limited, which has been a public Company in England for many years. The history of this Company shows the same high regard for the interests of these groups and the same constructive endeavour to deal fairly with them.

We find, then, two public Companies with the same general attitude toward their obligations and the same general policies governing their operations and development. The amalgamation of these two Companies cannot mean, therefore, any changes in their fundamental policies.

As representatives of the public, who really own General Motors, we feel perfectly safe in leaving the management of the Vauxhall Company entirely in the hands of the men who have made it what it is to-day—a Company to be respected and admired.

The British public have continued for many years to display their confidence in the Managing Directors who created the Vaux-

hall Company. As these men will continue to operate the Company, it is to be expected that Vauxhall will continue to command the respect and confidence of the British Public. You may be interested in the reasons that led the General Motors Corporation to believe that a partnership arrangement with a British motor car manufacturing Company could be of mutual advantage to the various people concerned.

We believe that the use of motor cars will have a remarkable growth in the British Empire. During the next ten years the British Empire will move forward aggressively and rapidly in the development of its own economic coherence and strength. In this movement forward, broad and intensive use of motor transport will be made, as one of the valuable instruments.

During this period we shall witness a rapid increase in the use of motor vehicles in the British Empire.

There are several economic factors entirely favourable to the manufacture of motor cars in England.

The raw materials are readily available. Industrial and production facilities exist within comparatively limited areas, and transport and communication are easy. Skilled labour of the right type is available.

I can summarise the position of the General Motors Corporation, therefore, by stating that we find here the general elements that provide a sound basis for investment in the motor industry: high character values, the amount and character of labour needed, the fundamental production facilities, and an expanding market.

The foregoing statements clearly define the objects of the General Motors Corporation in investing in the British motor car industry. The serious obligations which accompany this action are fully recognised and the values accruing to British manufacturing development, from the discharge of these obligations, will be evident.

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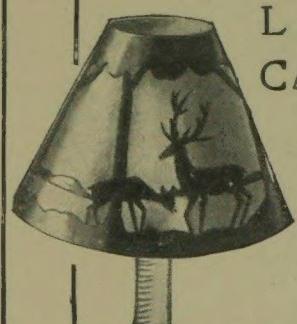
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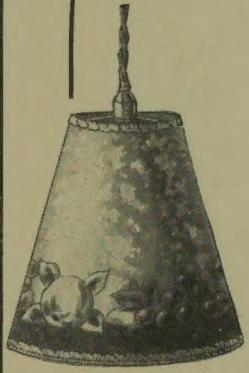
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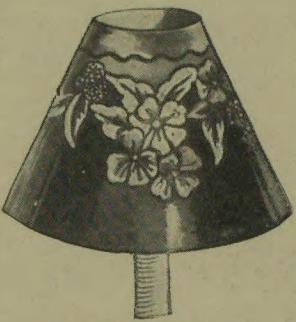
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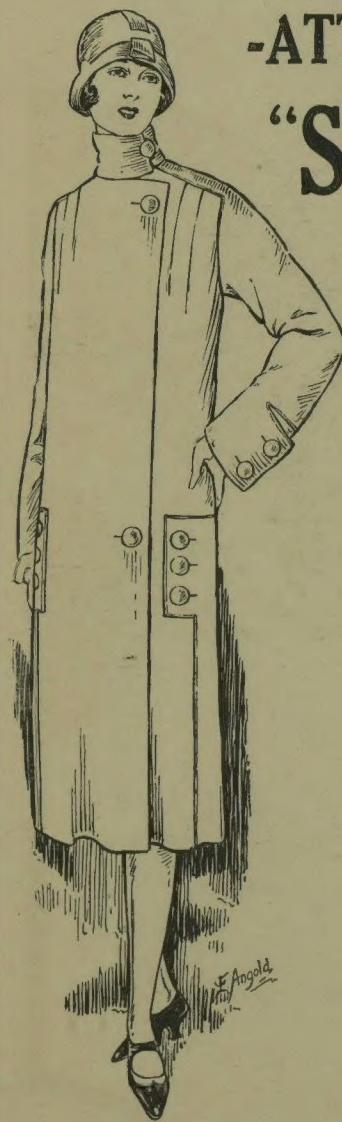


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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, NOVEMBER 28, 1925.

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"ALEXANDRA THE LOVED"—ONE OF THE LAST PHOTOGRAPHS OF HER MAJESTY—TAKEN AT SANDRINGHAM.

The death of Queen Alexandra has struck the whole nation with a sense of personal sorrow. Ever since she came to England, as a young bride, sixty-two years ago, she had reigned in all hearts, first as Princess of Wales, then as consort of King Edward, and lastly as the Queen-Mother. She stood as an embodiment of ideal womanhood, not only in the grace and beauty of her person,

but still more in her overflowing kindness and tender sympathy. Her love of animals, especially dogs, appears in this photograph, showing her with a favourite Pekingese. Her long life was spent in devotion to duty and the alleviation of suffering. In this land that she made her own she will be remembered (to quote the fine memorial address by the Rector of Sandringham) as Alexandra the Loved.

PHOTOGRAPH BY RUSSELL.

"ALEXANDRA THE LOVED."

TENNYSON, whatever his shortcomings in the judgment of our severe young poets and critics, has to his credit one or two fulfilled prophecies. A true vision of the future was granted to him when he wrote in his "Ode of Welcome to Alexandra": "Joy to the people and joy to the throne, Come to us, love us and make us your own." Every year that has passed

two exceptions, to succeed to European crowns: Prince Frederick to that of Denmark, Princess Alexandra to that of England, Prince George to Greece, and Princess Dagmar to Russia. Princess Thyra is Duchess of Cumberland. Prince Valdemar remains Prince Valdemar of Denmark.

Great Britain was much exercised in mind over the choice of a wife for Queen Victoria's eldest son. In Parliament old Lord Palmerston allowed himself a little dry humour in stating the case. "She must be young, handsome, and a Protestant," he exclaimed amid loud cheers. All sorts of pleasant legends were current about the manner of the betrothal: how the persons most interested were, apparently by accident, shown portraits of each other, and desired better acquaintance. However that may be, meetings were arranged at Spires

extraordinary welcome. Three days later, amid gorgeous ceremonial in St. George's Chapel, she became Princess of Wales.

It was not long before the people understood that the Queen's daughter-in-law was worthy of the devotion they had given her so spontaneously at first sight. After the nine days' honeymoon at Osborne, the Prince and Princess held a reception at St. James's Palace. There Society received the Princess with open arms. As she became better known, during the ensuing very gay London Season, her conquest was complete. At a Guildhall banquet, the City Fathers did homage. In June, Oxford welcomed the bride, and made the Prince a Doctor. A visit to Scotland in the autumn was followed by a quiet winter at Frogmore. There, on Jan. 8, Prince Albert Victor was born. Next year the Prince and Princess of Wales went to Denmark, where they met Hans Andersen, whose stories had charmed Queen Alexandra's childhood. Next year saw the birth of our present King. During an autumn visit to Cornwall, the Princess went down the Botallack tin mine, one of the first of those expeditions to industrial centres which did so much to increase her popularity. But mere entertainment was never her chief object. The acknowledged leader of Society and fashion—her taste in dress was impeccable—she was first of all interested in promoting the welfare of the people. In June 1863 she inaugurated the Orphan Asylum at Slough, and in July 1866 she made her first public speech, when she laid the foundation-stone of the Homes for Little Boys at Farnham.

In 1866 the Princess of Wales had a long and severe illness, which caused great public anxiety. On her recovery she went to Wiesbaden, and next year paid her first visit to Ireland, where she celebrated another triumph. A tour in Scotland followed in October. After a visit to Denmark, she went, in February 1867, to Egypt, returning after six months quite restored to health.

The ensuing years were full of social engagements, and saw the inauguration of endless good works. At the same time the Princess set an



QUEEN ALEXANDRA'S WEDDING: THE BRIDE'S DRESSING-ROOM
AT ST. GEORGE'S CHAPEL, WINDSOR.
From "The Illustrated London News" of March 21, 1863.

since March 1863, when the Danish Princess came, a stranger, to England, has only confirmed the poet's words, and in the present hour of farewell the nation realises more fully than ever how firm were the bonds that united it to Queen Alexandra. From the moment of her landing, she won the people's love and she held it to the end.

Her marriage with the Prince of Wales, the future Edward VII., continued a long tradition of the British ruling families. Harold's mother, Gytha, wife of Godwin, was a Dane. The daughter of Alexander III. of Scotland married Erik V. of Norway. James III. married Margaret of Norway and Denmark. The wife of James I. and VI. was Anne of Denmark. Queen Anne's consort was Prince George of Denmark. Frederick V. of Denmark married Louise, daughter of George II. Caroline Matilda, daughter of Frederick Lewis Prince of Wales, son of George II., married Christian VII. of Denmark. Queen Alexandra continued the custom not only by her own wedding, but by giving her youngest daughter to Prince Charles of Denmark, now King of Norway. The ceremony of March 10, 1863, was in another respect remarkable, for the marriage of a Prince of Wales, while actually bearing that title, has occurred only five times in our history. Seventy-five years had elapsed since the last. In all the long succession of Danish alliances this was the first at which a Prince of Wales was the bridegroom.

Alexandra Caroline Marie Charlotte Louise Julie was born on Dec. 1, 1844, at the Gule Palace, Copenhagen. Her father was Prince Christian of Glücksburg-Oldenburg, and her mother Princess Louise of Hesse. At the time of his eldest daughter's birth, Prince Christian, the adopted son of Frederick VI., had little thought of ever occupying the Danish throne, which came to him through his wife, when the direct male succession expired in Christian VIII. Prince Christian was not wealthy, and the Princess Alexandra had a Spartan upbringing, together with her brothers and sisters, who were all, with

and Heidelberg in 1861, and everything went off to the satisfaction of statecraft, supposing that statecraft was left any voice in the matter after the first glance. The Princess visited Queen Victoria, who was the guest of the King of the Belgians, in September 1862, and the same month the formal betrothal took place at the Palace of Laeken.

Public interest was now thoroughly awake both in Denmark and Great Britain. On Feb. 28, 1863, the Princess began her triumphal journey. At 8 on the morning of March 7, she entered Margate Roads, and, landing at Gravesend, came the same day to London, there to receive an unparalleled public welcome. Such crowds and such enthusiasm were never seen before or since. The procession had the greatest difficulty in making its way



QUEEN ALEXANDRA'S WEDDING: THE BRIDESMAIDS.
The bridesmaids were all daughters of Earls—Lady Victoria Scott, Lady Eliza Bruce, Lady Emily Villiers, Lady Feodore Wellesley, Lady Diana Beauclerk, Lady Victoria Howard, Lady Augusta Yorke, and Lady Eleanor Hare

westward. Contemporary engravings give some idea of the scene in Trafalgar Square, but the crush at Temple Bar passed all belief. Once the carriage was almost overturned. All the way to Windsor the Princess had the same

example to the nation in the training of her children. This she made her first care, following the simple rules of her own upbringing, tempered judiciously by wider views of what is due to childhood. On April 6, 1871, her

[Continued overleaf.]

QUEEN ALEXANDRA AS A BRIDE: THE "SEA-KINGS' DAUGHTER."

DRAWINGS REPRODUCED FROM "THE ILLUSTRATED LONDON NEWS" OF MARCH 21, 1863. PHOTOGRAPH BY SPEIGHT.



"SCATTER THE BLOSSOM UNDER HER FEET": PRINCESS ALEXANDRA RECEIVING A BOUQUET FROM THE MAYORESS OF GRAVESEND ON LANDING IN ENGLAND.



"BLISSFUL BRIDE OF A BLISSFUL HEIR": THE MARRIAGE OF KING EDWARD AND QUEEN ALEXANDRA—THE SCENE AT THE ALTAR.



"BRIDE OF THE HEIR OF THE KINGS OF THE SEA": THE INTERIOR OF ST. GEORGE'S CHAPEL, WINDSOR, DURING THE WEDDING OF QUEEN ALEXANDRA AND KING EDWARD, ON MARCH 10, 1863.



WHERE THE YOUNG BRIDE SHOWED GREAT COURAGE: THE ROYAL CARRIAGE IN DANGER OF BEING MOBBED, AND POLICE FIGHTING BACK THE CROWD.



QUEEN ALEXANDRA AND KING EDWARD AS BRIDE AND BRIDE-GROOM: THE PRINCE AND PRINCESS OF WALES IN THEIR WEDDING ROBES.

Queen Alexandra married King Edward, then Prince of Wales, in St. George's Chapel at Windsor, on March 10, 1863. She was the eldest daughter of the late King Christian IX. of Denmark, and when she came to this country, as a beautiful bride of nineteen, her loveliness, grace, and charm at once captured the hearts of the people. She landed at Gravesend, from the "Victoria and Albert," on March 7, and as she walked along the pier sixty young girls of Kent, dressed in the Danish colours, strewed flowers beneath her feet. The enthusiasm of the time is commemorated in Tennyson's familiar poem. Her drive with the Prince through

London was a triumphal progress, but so great was the pressure of the crowd that at one moment, in the City, it looked like becoming the cause of a disaster. It was then that the Princess displayed the courage and coolness in danger that was always characteristic of her. On arriving at the Mansion House, where the Lady Mayoress presented a bouquet, the royal carriage was separated from the others and completely hemmed in by the mob. The tall-hatted policemen fought to keep the people back. The Princess herself saved a youth whose head was caught in the carriage wheels.—[Drawings Copyrighted in the United States and Canada.]

youngest son, Prince Alexander John Charles Albert, was born. He lived only one day. That trial was closely followed by another, the long and dangerous illness of the Prince of Wales. Then it was that the nation saw and admired the Princess in the rôle of devoted nurse. In those terrible days she made a heroic figure. Never forgetful of others, she found time to visit a Sandringham stable-boy who was dying of typhoid at the same time as that disease threatened the life of the Prince. At the moment when hope seemed gone, the Prince began to amend, and on Feb. 27, 1871, Queen Victoria, the Prince and Princess, and all their children, attended the Thanksgiving Service at St. Paul's Cathedral.

The following summer she was busy about schemes of social welfare, opening Bethnal Green Museum, and inaugurating the Children's Hospital in Great Ormond Street. She visited Russia in January 1874 for the Duke of Edinburgh's marriage. In November she first saw Birmingham, where Mr. Chamberlain did the honours as Mayor, amazing the democrats by his courtly *emprissement*. Next year the Prince made his Indian tour, and the Princess remained chiefly at Sandringham. Shortly thereafter she saw Prince Albert Victor and Prince George off to begin their naval training, which lasted until 1882.

Once again, in January 1892, Queen Alexandra endured crushing sorrow, by the death of her eldest son, the Duke of Clarence and Avondale. A long period of retirement followed, but the

Parliament. During the year of Court mourning the new Queen took part in few public ceremonies; the chief were the reception in June at Windsor of the New York Chamber of Commerce, and on the 12th of that month the presentation of medals to South African veterans on the Horse Guards Parade. In May her Majesty, together with the nation, suffered some anxiety, happily relieved at once, when the King narrowly escaped a serious yachting accident at Cowes. Sept. 27 saw an incident very significant of the spirit that was to inspire the new reign. On that day Mr. Choate personally acknowledged "the sympathy manifested by King Edward and Queen Alexandra

Christmas was to have been spent at Sandringham, but the Queen's slight illness changed this to a quiet family celebration at Marlborough House.

In 1902 the Edwardian and Alexandrine Court entered on its full brilliancy and activity, to be checked for a few months by an unprecedented misfortune. The pre-Coronation period, however, was crowded with public engagements. On Jan. 16 the King, accompanied by the Queen, again opened Parliament in State. On June 15, the day after the Torchlight Tattoo at Aldershot, came the first hint of trouble. His Majesty was reported "slightly unwell," and on the 16th the Queen took his place at the Review of 31,000 troops on Laffan's Plain. No more was heard of the King's illness, and on the 23rd their Majesties, enthusiastically welcomed, came to London for their Coronation. Next day the Coronation was postponed, and the King's life hung in the balance. On the 28th his Majesty was out of danger. On July 2 the Prince of Wales, accompanied by the Queen, reviewed the Indian troops. On the 7th her Majesty's Coronation Teas were held as arranged. On the 15th the Queen took the King to Cowes, whence he returned, restored to health, on Aug. 6. On the 9th their Majesties were crowned, and received the public congratulations of their people. Those who saw Queen Alexandra on that day saw a realisation of fairy-books. Oct. 24 brought the Royal Progress through London and the Guildhall luncheon. On the 26th was held the Thanksgiving at St. Paul's. On Dec. 27 the Queen entertained



IN ATTENDANCE ON QUEEN ALEXANDRA FOR FIFTY-FIVE YEARS, AND HER GREAT FRIEND: THE HON. CHARLOTTE KNOLLYS.

Miss Knollys joined her late Majesty in 1870. Of recent years her duties had perforce grown less, but she remained the Queen-Mother's most devoted friend.—[Photograph by W. and D. Downey.]

with Mrs. McKinley and the American people in the darkest hours of their distress and bereavement." Another significant act occurred on Aug. 20, when Queen Alexandra published a letter requesting all ladies who would attend the Coronation "to employ for their dresses material made and ornamented in England." From March 16 to Nov. 1 of 1901 the Duke and Duchess of Cornwall were absent on their Australian tour. On Nov. 8 the title "Prince of Wales," dormant since Jan. 22, was restored by the King in favour



QUEEN ALEXANDRA'S FATHER: KING CHRISTIAN IX. OF DENMARK (FORMERLY PRINCE CHRISTIAN OF GLUCKSBURG).

Reproduced from Mr. W. R. H. Trowbridge's "Queen Alexandra," by Courtesy of the Publishers, Messrs. T. Fisher Unwin, Ltd.

Princess did not allow grief to interrupt her constant benevolence. Her greatest comfort in those days was to find some sufferer to help. The marriage of Prince George and Princess Mary of Teck saw her full ceremonial re-entry. Shortly thereafter she opened the new Seamen's Mission at Poplar, and the new wards of Blackwall Hospital for Accidents, and attended the opening of the Tower Bridge.

As the 'Nineties proceed, charitable and philanthropic undertakings play an increasingly prominent part in the Princess's record. No full list is possible here: it is enough to mention such typical examples as the equipment of the *Princess of Wales Hospital Ship* during the Boer War and her Presidentship of the Soldiers and Sailors' Families Association. In 1898 her mother, the Queen of Denmark, died; and the Princess stood by her father's side at the funeral in Roskilde Cathedral, to which, as long as she was able, she made a yearly pilgrimage. It is recorded that during Queen Louise's last illness the Princess of Wales took nursing duty for sixteen hours on end.

On Jan. 22, 1901, the lady whom the nation had adored as Princess of Wales for thirty-eight years became Queen of England. The people saw her in her new dignity on Feb. 2, but it was only a veiled glimpse as her carriage passed in Queen Victoria's funeral procession. On Feb. 14 Queen Alexandra appeared in State, when she accompanied King Edward to open his first



QUEEN ALEXANDRA'S MOTHER: QUEEN LOUISE OF DENMARK (FORMERLY PRINCESS LOUISE OF HESSE-CASSEL).

Reproduced from Mr. W. R. H. Trowbridge's "Queen Alexandra," by Courtesy of the Publishers, Messrs. T. Fisher Unwin, Ltd.

1465 widows and children of soldiers who fell in South Africa.

The year 1903 saw Queen Alexandra fully embarked on her work for the public welfare, especially on behalf of hospital work and nursing. On July 17, 1904, her Majesty presided at the first meeting of the British Red Cross Society. Few dreamed that day how great a work awaited that body, of which Queen Alexandra was the moving spirit during the war. On Nov. 13 the Queen appealed "to all charitably disposed people to assist her in alleviating the sufferings of poor, starving, unemployed people during the coming winter." In a fortnight the subscriptions reached £100,000; by December, £125,000.

The year 1906 opened sorrowfully for Queen Alexandra. On Jan. 29 her father, the venerable Christian IX., "Father-in-law of Europe," died, and on Feb. 17 her Majesty attended the funeral at Roskilde. In April the King and Queen visited the King of the Hellenes, and had a great welcome at the Piraeus. Court mourning made the year less eventful in public functions. In July came the Newcastle visit; in September the King and Queen visited Aberdeen, for the Quatercentenary of the University; and in November King's Lynn Grammar School welcomed their Majesties. That month also Queen Alexandra welcomed King Haakon and Queen Maud, with little Prince Olaf, to Windsor.

In February 1907 their Majesties' visit to Paris, where their welcome was not only cordial,



WITH A GREAT FRIEND AND SERVANT: QUEEN ALEXANDRA WITH GENERAL SIR DIGHTON PROBYN, V.C. General Sir Dighton Probyn was Comptroller of Queen Alexandra's Household, and served her faithfully for fifty-two years. He died last June, at the age of ninety-one.—[Photograph by Russell.]

of the Duke. On Dec. 10 the Coronation was proclaimed for June 22, 1902. On the 24th Courts were substituted for the old Victorian Drawing-Rooms, a very welcome innovation.

[Continued on page 1052.]

QUEEN ALEXANDRA AS CARD-PLAYER: A UNIQUE FAMILY GROUP.

PHOTOGRAPH BY COURTESY OF MR. VALDEMAR LORENTZEN.



A QUIET RUBBER: QUEEN ALEXANDRA (LEFT) PLAYING CARDS WITH HER FATHER, KING CHRISTIAN IX. OF DENMARK (ON RIGHT), AND HER SISTERS, THE EMPRESS MARIE OF RUSSIA (FACING CAMERA), AND THE DUCHESS OF CUMBERLAND.

This very interesting photograph, which is probably unique—at any rate, in this country—was taken in the royal castle of Amalienborg, Copenhagen, on the last birthday of Queen Alexandra's father, the late King Christian IX. of Denmark. She is seen as his partner in a game of cards with her sisters, the Dowager Empress Marie of Russia and the Duchess of Cumberland, and about the room are the birthday decorations. King Christian, who was born on April 8, 1818,

died suddenly in his eighty-eighth year on January 29, 1906, while talking to his daughter, the Empress Marie. The date of the card party would, therefore, be that of his eighty-seventh birthday, April 8, 1905. His birthday was always the occasion of family reunions, which ceased on his death, though (as mentioned on page 1093) Queen Alexandra and the Empress Marie partially kept up the old custom at the Villa Hvidøre, which they afterwards acquired together.

QUEEN ALEXANDRA AS A DOG-LOVER: PORTRAITS WITH HER PETS OF VARIOUS PERIODS.

PHOTOGRAPHS BY L.N.A., TOPICAL, RUSSELL,

W. AND D. DOWNEY, T. FALL, AND LAFAYETTE.



QUEEN ALEXANDRA DRIVING OUT WITH HER FAVOURITE PEKINGESE;
A PHOTOGRAPH TAKEN IN 1922.



ON FRIENDLY TERMS WITH A PET PUG: AN EARLY PHOTOGRAPH OF
QUEEN ALEXANDRA AT HOME.



QUEEN ALEXANDRA WITH HER JAPANESE SPANIELS: A DRAWING
BY S. BEGG.



WITH HER PET PEKINGESE ON HER LAP: QUEEN ALEXANDRA—
A PHOTOGRAPH TAKEN IN 1923.



WITH TWO CANINE FRIENDS: QUEEN ALEXANDRA
IN 1880, AT THE AGE OF THIRTY-SIX.



WITH A BORZOI BESIDE HER AND A SMALL DOG
IN HER ARMS: QUEEN ALEXANDRA IN 1870.



WITH A CHOW AND SOME JAPANESE SPANIELS: QUEEN
ALEXANDRA AND FOUR-FOOTED FRIENDS.



NURSING HER LITTLE JAPANESE SPANIEL: QUEEN ALEXANDRA
WITH ONE OF HER PETS, IN 1901.

Queen Alexandra was a great lover of dogs, and in the course of her life she kept many pets of various breeds, including borzois, collies, and Airedale terriers. As she grew older, and became less active, she took to the smaller dogs, such as Japanese spaniels and Pekingeses. "No account of Queen Alexandra," says the "Times," "would be complete without reference to her affection for animals and her passionate hatred of cruelty. Many years ago she caused public

announcements to be made of her intention to patronise no gathering 'at which the shooting of pigeons is a recognised item of the programme,' and she consistently used her powerful influence to discourage such feminine fashions as the wearing of egret plumes. Her own dogs and horses were her dear friends. None were allowed to be killed, and almost to the end of her life she always visited her old pensioners every Sunday afternoon, bringing tit-bits for the dogs."

Continued from Page 1048.]

but "almost affectionate," opened the year auspiciously. In April they received the King and Queen of Italy, and July found them inaugurating the Union Jack Club, the new Bangor College, and the Dublin International Exhibition. In April and May 1908 the King and Queen visited the Scandinavian capitals, and in June came the memorable meeting with the Tsar at Reval. On July 4 her Majesty opened the new offices of the Nurses' Royal National Pension Fund, one of her chief interests. Feb. 8 to 12 of 1909 found their Majesties at Berlin. On the 16th the opening of Parliament was even more brilliant than usual, the Queen wearing the two largest Cullinan diamonds. In August their Majesties welcomed the Tsar and Tsaritsa at Cowes. It was the high noon of the reign; peace, prosperity, and happiness seemed assured, and the Sovereign and his Consort became every day more active in work for the public good. Optimists prophesied great things of the Edwardian era.

Suddenly the end came. On May 5, 1910, the Queen returned in haste from Corfu, and, after a very bad crossing, landed at Dover to find the nation overwhelmed with anxiety for the King. That afternoon an alarming bulletin had been posted at Buckingham Palace, to be followed next day by another so grave that none mistook its meaning. At 11.45 that night Queen Alexandra was widowed. Hitherto her Majesty had had no cause to doubt the place she held in the hearts of her people; now she knew it to the full. The history of those days need not be rewritten here, but the Queen's Letter to the Nation (May 11), the most human of human documents (no formal letter of a secretary) sums up the whole matter—

From the depths of my poor broken heart I wish to express to the whole Nation and to our kind People we love so well my deep-felt thanks for all their touching sympathy in my overwhelming sorrow and unspeakable anguish.

Her Majesty spoke of her own and the nation's irreparable loss, and added, "Give me a thought in your prayers which will comfort and sustain me in all I have yet to go through." She ended by commanding King George and Queen Mary to the nation's care.

At King Edward's funeral Queen Alexandra gave the people further proof that she knew they had made her sorrow their own. Her bearing was that of one who felt she was in the midst of friends, and was resolved that they should know her thoughts. It was as if she accepted the resolve of the mourner of "In Memoriam"—"I will not shut me from my kind." And the response of the people was commensurate in its silent sympathy.

In that spirit she faced the remaining years. She was little seen in 1911, but gradually during 1912 her Majesty began to take up her public work again. That year, on June 26, "Alexandra Day" first appeared on the calendar, to stand there as a permanent red-letter day for hospital charities. A month earlier, the Queen had again been bereaved, this time by the sudden death of her brother, Frederick VIII. of Denmark; but it was always her Majesty's way to seek consolation in kind and unselfish actions. The following year, on March 19, Fate struck the Queen another blow, the assassination of her brother, the King of the Hellenes. It was a year of memories, the fiftieth anniversary of her arrival and her wedding, which London, Dover, and Margate recorded in loyal addresses. In the autumn the Queen revisited Christiania and Copenhagen. On her sixty-ninth birthday, at Sandringham, King George prepared for his mother a pleasant surprise, the first presentation of the British Army Film. It was curiously prophetic. The time was at hand when the Army in action was to be Queen Alexandra's daily care.

August 4, 1914 marks an epoch so overwhelming in world-history that few realise its especial

and extraordinary significance in the later life of Queen Alexandra. Only the tabulated list of her public engagements during the war years can give any idea of her strenuous and unwearied work in those days. How at seventy and upwards she endured that self-imposed strain, is only another proof that the legend of her perpetual youth rested on something deeper than mere externals. The story of 1915 alone (and that incomplete) is sufficient testimony to her Majesty's arduous work. She visited the War Relief Exhibition at the Royal Academy, the Britannia Home and Hospital for Incurables, the Cheyne Hospital for Children; inspected the

constantly to be found all through the war. In addition to all this, Queen Alexandra found time to open the new buildings of the Academy of Music for the Blind; to write to the *Times* congratulating that journal on £1,000,000 raised for the B.R.C.S.; to write the Preface to "The Way of the Red Cross," and to arrange gifts and messages to innumerable other war charities. This record is typical; the following years were equally crowded. When "Munitions" became a woman's business, Queen Alexandra visited fuse and shell factories. The Free Buffets for Soldiers at London Bridge and Waterloo drew her thither more than once to act as waitress.

Only when the complete history of Queen Alexandra's war-work comes to be written, will it be understood how she taxed her strength to lighten the burden of the wounded and the distressed in those dark years. The Science and Practice of Nursing owes her an incalculable debt of inspiration and aid. She worked, too, for the Soldiers and Sailors' Families Association, and no organisation for social welfare escaped her notice or lacked her practical sympathy. Here that aspect of her character and pursuits has been of set purpose put before mere State ceremonial. In the latter she shone, but the former reveals more truly the woman she was. For six months after the Armistice, of which news reached her at Sandringham, the late Queen-Mother did not slacken her energies.

But after her alarming illness in the summer of 1920 her Majesty had to refrain from taxing her strength too severely with public engagements. To the great disappointment of Londoners she had to forgo her usual drive on Alexandra Day, but in July she was happily able to make that

customary progress through the City and West End. Gradually, she resumed many of her activities.

The first three months of 1921 her Majesty spent at Sandringham, where she received the King of Norway. May saw several important public engagements: Queen Alexandra received the Crown Prince of Japan, and visited the London Hospital. She spent the whole of June at Marlborough House, and on Alexandra Day, to the delight of the people, she was able once more to take her ceremonial drive. In early July she was again active in her care for hospital charities.

Queen Alexandra spent January 1922 at Sandringham; February partly there and partly at Marlborough House; and March at Marlborough House, but fulfilled no public engagements. The great event of the year was Princess Mary's wedding. Queen Alexandra's list of public engagements became extensive once more. In July also she was present at the wedding of Lord Louis Mountbatten with Miss Ashley. In February 1923 the Queen-Mother welcomed another great-grandchild, the infant son of Princess Mary and Viscount Lascelles. The year was chiefly memorable as marking the sixtieth anniversary of Queen Alexandra's arrival in this country. The date, March 10, was not celebrated by any public functions, but both people and press remembered the day with congratulations and good wishes. The enthusiastic scenes of 1863 were recalled, and this journal reprinted the illustrations it had published sixty years since. On April 26 her Majesty attended the wedding of the Duke of York at Westminster Abbey.

For the last two years Queen Alexandra had been living quietly at Sandringham. On Dec. 1, 1924, she kept her eightieth birthday. Up to a short time before the end she was able to go out for drives over the estate, or to visit the neighbouring town of King's Lynn. She was there only some three weeks ago, and her last drive in the Sandringham grounds was taken on Sunday, Nov. 18. On the 19th came the bulletin announcing that she had had a severe heart attack. She died on November 20, 1925.



WHERE QUEEN ALEXANDRA WAS BORN, ON DECEMBER 1, 1844: THE GULE PALAIS (YELLOW PALACE) AT COPENHAGEN.

To quote Mr. Trowbridge's "Queen Alexandra": "The Gule Palais, in which Princess Alexandra's earliest years were spent, was merely an ordinary mansion. It was called Gule, or Yellow, because of its colour, and dignified with the name of 'palace' because it belonged to the Crown and some members of the Royal Family always resided in it. The Amaliegade, in which it was situated, was near the harbour."—[Photograph by C.N.]

B.R.C. Motor Kitchen; attended the National Service of Intercession at St. Mary Abbot's; visited the Queen Alexandra Hospital at Millbank, the Empire Hospital, the Special Hospital for Officers, University College Hospital, the West London and Westminster Hospitals;



ILLUSTRATING A YEARLY CUSTOM IN THE ROYAL FAMILY CIRCLE: ONE OF THE SPECIAL BIRTHDAY CAKES MADE FOR QUEEN ALEXANDRA.

One of the yearly customs in the Royal Family circle was the making of Queen Alexandra's special birthday cake. Her birthday fell on December 1, and the royal chef produced a remarkable confection in honour of each anniversary. Every year the design was varied, but in every instance the huge cake represented some particular place favoured by Queen Alexandra.

Photograph supplied by F.L.A.

received members of the Japanese Red Cross; visited the "All Women" Matinée at the Haymarket, the American Women's War Relief Fund Hospital, the Belgian Relief Hospital, the Albert Hall Patriotic Concert; attended the War Anniversary Service in St. Paul's, the Cavell Memorial Service, and St. Dunstan's, where she was

QUEEN ALEXANDRA AS A GRANDMOTHER AND GREAT-GRANDMOTHER.

PHOTOGRAPHS BY W. AND D. DOWNEY, C.N. AND L.N.A.



FOUR GENERATIONS OF THE ROYAL FAMILY IN 1896: QUEEN VICTORIA (NURSING THE PRINCE OF WALES), QUEEN ALEXANDRA (RIGHT), AND QUEEN MARY



FOUR GENERATIONS OF THE ROYAL FAMILY IN 1923: QUEEN ALEXANDRA, KING GEORGE, PRINCESS MARY VISCOUNTESS LASCELLES, AND THE HON. GEORGE HENRY HUBERT LASCELLES.



THREE GENERATIONS: (L. TO R.) PRINCESS VICTORIA, PRINCESS MARY, AND QUEEN ALEXANDRA (NURSING PRINCE HENRY), WITH KING EDWARD AND THE PRINCE OF WALES (RIGHT), AND THE DUKE OF YORK (SEATED IN FRONT).



THE LATE QUEEN-MOTHER AND HER ELDEST GRANDSON: A CHARMING PHOTOGRAPH OF QUEEN ALEXANDRA WITH THE PRINCE OF WALES—TAKEN A FEW YEARS AGO.

Queen Alexandra, herself "a link among the days, to knit the generations each to each," lived to see the marriages of several of her grandchildren, and to welcome the arrival of great-grandchildren, including the sons of Princess Mary Viscountess

Lascelles. The death of the Queen-Mother lends a poignant interest to these portrait-groups, in which she is seen with her husband and her mother, her own children, and her children's children, as well as with one of her great-grandchildren.

QUEEN ALEXANDRA AS A MOTHER: ROYAL FAMILY

PHOTOGRAPHS BY W. AND D. DOWNEY, RUSSELL, AND RISCHITZ.



A YOUNG MOTHER WITH HER FIRST-BORN: QUEEN ALEXANDRA AND THE LATE DUKE OF CLARENCE.



IN 1860: QUEEN ALEXANDRA, THE LATE DUKE OF CLARENCE, KING GEORGE (RIGHT), THE PRINCESS ROYAL, PRINCESS VICTORIA, AND QUEEN MAUD.



GIVING A "PICK-A-BACK" TO HER ELDEST DAUGHTER: QUEEN ALEXANDRA AND THE PRINCESS ROYAL.



IN 1870: KING EDWARD AND QUEEN ALEXANDRA WITH THE LATE DUKE OF CLARENCE, KING GEORGE, AND ONE OF THEIR DAUGHTERS.



A PONY RIDE IN PANNIERS: QUEEN ALEXANDRA WITH THE LATE DUKE OF CLARENCE AND PRINCESS VICTORIA AS YOUNG CHILDREN.

PORTRAITS WHEN SHE WAS PRINCESS OF WALES.

D. DOWNEY, RUSSELL, AND RISCHITZ.



IN THE KING'S BOUROGUE: QUEEN ALEXANDRA, THE LATE DUKE OF CLARENCE, AND KING GEORGE.



WITH HER THREE DAUGHTERS GROWN UP: QUEEN ALEXANDRA (RIGHT) AND THE PRINCESS ROYAL, PRINCESS VICTORIA, AND QUEEN MAUD OF NORWAY.



WITH THEIR FIRST CHILD A YEAR AFTER THEIR MARRIAGE: KING EDWARD, QUEEN ALEXANDRA, AND THE LATE DUKE OF CLARENCE IN 1864.



IN 1870: QUEEN ALEXANDRA WITH KING GEORGE (ON HER LAP), KING EDWARD, AND THE LATE DUKE OF CLARENCE (RIGHT).



IN 1860: QUEEN ALEXANDRA AND KING EDWARD, WITH THE LATE DUKE OF CLARENCE, KING GEORGE (EXTREME RIGHT), AND THEIR DAUGHTERS.

Queen Alexandra was an excellent mother, and of her it may well be said that "her children arise up and call her blessed." She herself had been nurtured on somewhat Spartan lines, and her own sons and daughters were brought up with equal simplicity, but with the most sympathetic and tender devotion. Her first child, Prince Albert Victor (the late Duke of Clarence), was born on January 8, 1864, and died on January 14, 1892. Her second son, now

King George, was born on June 3, 1865. Her eldest daughter, the Princess Royal, was born on February 20, 1867; Princess Victoria on July 6, 1868, and Queen Maud of Norway on November 26, 1869. As a young mother Queen Alexandra had her share of sorrow, for she had another baby son who only lived for one day. This was Prince John, born on April 6, 1871.

QUEEN ALEXANDRA AS LEADER OF FASHION: HER LATE MAJESTY IN THE MODES OF MANY YEARS SINCE 1863.

PHOTOGRAPHS SUPPLIED BY RISCHITZ, RUSSELL, H. N. KING, BASSANO, LONDON STEREOSCOPIC COMPANY, W. AND D. DOWNEY, RALPH (DERSINGHAM), TOPICAL, AND LAFAYETTE.

IN 1863: QUEEN ALEXANDRA IN HER BRIDAL YEAR, AT NINETEEN.



IN 1867: QUEEN ALEXANDRA AT TWENTY-THREE.



IN 1863: QUEEN ALEXANDRA IN INDOOR DRESS, WITH THE VOLUMINOUS SKIRT OF THE PERIOD.



WHEN SHE WAS THE REIGNING BEAUTY AS PRINCESS OF WALES: QUEEN ALEXANDRA—AN EARLY PORTRAIT.



AN UNDATED PHOTOGRAPH: QUEEN ALEXANDRA AS A YOUNG WIFE.



IN 1870: QUEEN ALEXANDRA AT THE TIME OF THE FRANCO-PRUSSIAN WAR.



IN 1870: QUEEN ALEXANDRA AT TWENTY-SIX, WITH A HAT OF THE PERIOD.



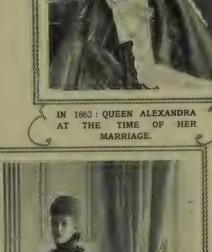
AN UNDATED PHOTOGRAPH, PROBABLY SOME YEARS LATER: QUEEN ALEXANDRA.



IN 1868: QUEEN ALEXANDRA AT TWENTY-FOUR, FIVE YEARS AFTER HER MARRIAGE.



IN THE SEVENTIES: QUEEN ALEXANDRA IN MID-VICTORIAN WALKING ATTIRE.



IN 1863: QUEEN ALEXANDRA AT THE TIME OF HER MARRIAGE.



WITH HER SPINNING WHEEL: AN UNDATED PHOTOGRAPH OF QUEEN ALEXANDRA IN MIDDLE LIFE.



IN 1905: QUEEN ALEXANDRA, THE EVER-YOUNG, AT SIXTY-ONE.



IN 1883: QUEEN ALEXANDRA AT THIRTY-NINE.



IN 1883: QUEEN ALEXANDRA AT THIRTY-NINE.



IN 1899: QUEEN ALEXANDRA AT FIFTY-FIVE.



AN UNDATED PORTRAIT: QUEEN ALEXANDRA IN THE DAYS OF SLIM WAISTS.

Queen Alexandra had excellent taste in dress, and in her earlier days she was the leader of fashion in English Society, as well as being its reigning beauty. She looked equally well in a simple gown as in the full splendour of Court attire. It is said that after she became a grandmother, on the birth of the present Prince of Wales, Queen Victoria would have liked her to adopt a more matronly style of dress, but that she "saw no reason to clothe her still erect and graceful figure in an elderly way." The photograph taken in 1905 (given above) shows how remarkably she retained her gracefulness and the art of dressing

well even after she was sixty. Several of the other photographs are undated, but we have given the date wherever it is known, and by comparison with the dated photographs those learned in the history of costume will, no doubt, easily be able to fix the approximate period to which each of the remainder belongs. The whole set of illustrations makes an interesting study in the changes and development of the fashions during more than forty of the sixty-two years which Queen Alexandra lived in this country.

THE BEAUTY OF QUEEN ALEXANDRA: PORTRAITS TAKEN AT DIFFERENT PERIODS OF HER LIFE.

ENGRAVING FROM THE PORTRAIT BY LAUCHERT REPRODUCED FROM "QUEEN ALEXANDRA," BY W. R. H. TROWBRIDGE, BY COURTESY OF THE PUBLISHERS, MESSRS. T. FISHER UNWIN. PHOTOGRAPHS BY TOPICAL, H. N. KING, LAFAYETTE, W. AND D. DOWNEY, BASSANO, AND SPEAGHT.



QUEEN ALEXANDRA IN 1863.



QUEEN ALEXANDRA IN AN OUTDOOR MODE OF 1882.



FROM THE PAINTING BY WINTERHALTER: A PORTRAIT OF QUEEN ALEXANDRA AS A YOUNG WOMAN.

FROM A PORTRAIT BY LAUCHERT, ENGRAVED BY SAMUEL COUSINS, R.A.: QUEEN ALEXANDRA IN 1863.

QUEEN ALEXANDRA AFTER HER MARRIAGE.

QUEEN ALEXANDRA IN 1875



QUEEN ALEXANDRA: AN EARLY PHOTOGRAPH.

IN THE YEAR BEFORE THE WAR:
QUEEN ALEXANDRA IN 1913.

TAKEN SOON AFTER HER MARRIAGE (IN 1863): QUEEN ALEXANDRA WHEN SHE BECAME PRINCESS OF WALES.



SEVENTEEN YEARS AFTER HER MARRIAGE: QUEEN ALEXANDRA, AS PRINCESS OF WALES, IN 1880.



AN EARLY PHOTOGRAPH OF QUEEN ALEXANDRA.

QUEEN ALEXANDRA IN EARLY DAYS.

Queen Alexandra was always remarkable for her great beauty, which was wonderfully preserved far into her later life, as may be seen, for example, from the photograph (given above) that was taken in 1913. The other portraits recall her appearance in earlier days. In the memoir of her to which our first illustration (top left) forms the frontispiece—"Queen Alexandra," by W. R. H. Trowbridge, we read: "She was too beautiful not to make a beautiful picture, but even in later years the best photographs fail to do her justice. . . . This elusive quality was, too, the despair of painters and sculptors alike. . . . Benjamin Constant, the famous French artist, painted her. His portrait was one of the most successful. The following was his impression of her: 'Rather tall,

slender, and *élégante*, never princess has had such a charm as Alexandra. Her features have preserved their youth and mobility. Her eyes are a deep, pure blue; their expression is almost timid, and her face radiates kindness and sympathy.' . . . That exquisite grace of manner, which the French painter likened to, the *bel air* of an old-world queen, made a deep impression on the imagination. It was said of her, as of Marie Antoinette, that it seemed as natural to offer her a throne as any other woman a chair. In her, however, this queenly dignity was entirely free from any suggestion of pride. Queens of Society, celebrated beauties from all nations, assembled at Sandringham from time to time; yet there was an indescribable something about her which threw them all into the shade."

WHERE QUEEN ALEXANDRA DIED: SANDRINGHAM FROM THE AIR.

PHOTOGRAPH BY AEROFILMS, LTD.



SHOWING (AMONG THE TREES IN THE FOREGROUND) THE CHURCH IN THE PARK ATTENDED BY QUEEN ALEXANDRA, AND (ON LEFT) THE WAR MEMORIAL: AN AIR-VIEW OF SANDRINGHAM HOUSE (CENTRE, MIDDLE DISTANCE).

Sandringham House, where Queen Alexandra died on November 20, had been her country home ever since it was rebuilt in 1870, for King Edward bequeathed it to her. For the last two years of her life she had lived there quietly in retirement, and she was beloved throughout the neighbourhood. The last two occasions on which she attended service at the church in the park were on her eightieth

birthday (December 1, 1924) and in April of this year. The estate of Sandringham was acquired for the then Prince of Wales in 1861, originally as a shooting-box. After his marriage, when his household requirements were enlarged, the old house was pulled down and the present Sandringham House was built. As this picturesque air-view shows, it stands in beautiful wooded surroundings.

WHERE QUEEN ALEXANDRA SPENT HER LAST DAYS: SANDRINGHAM.

PHOTOGRAPH BY TOPICAL



FOR MANY YEARS THE COUNTRY HOME OF QUEEN ALEXANDRA: SANDRINGHAM HOUSE, NORFOLK.

Sandringham, so long the country home of Queen Alexandra, has only been a royal demesne since 1861. In that year it was bought from the Hon. C. Spencer Cowper as a shooting box for the Prince of Wales (afterwards King Edward). "His marriage," writes Mr. Cyril Ward in a chapter of his book on "Royal Gardens" devoted to Sandringham, "naturally involved a large increase in his establishment, and the old house was found to be too small, and in other ways unsuitable for a royal residence. It was, therefore, taken down, and the present mansion, from designs by Mr. Humbert, was built. It was completed in 1870, but

several additions and alterations have been made since that time. The style of architecture is Elizabethan, modified by modern requirements. The mansion might be described as a typical modern English country house on a very large scale. In its size and appointments it is so magnificent, its outline is so varied by gables, steep roofs, cupolas, and well-designed chimneys, the newness of its appearance has been so altered by time and by the growth of many creepers, that the effect of the whole is thoroughly pleasing." The above was King Edward's favourite view.

BEQUEATHED TO QUEEN ALEXANDRA BY KING EDWARD: SANDRINGHAM.

PHOTOGRAPHS BY FRITH AND CO. AND TOPICAL.



BUILT BY QUEEN ALEXANDRA: THE MODEL DANISH DAIRY; AND ADJACENT SPECIMENS OF TOPIARY.



BUILT FOR KING EDWARD TO REPLACE THE ORIGINAL HOUSE AFTER HIS MARRIAGE TO QUEEN ALEXANDRA: SANDRINGHAM HOUSE—THE EAST FRONT.



WHERE QUEEN ALEXANDRA DIED: SANDRINGHAM HOUSE, WHICH HAD BEEN HER COUNTRY HOME SINCE 1870—THE TERRACE AND LAWNS.



IN THE BEAUTIFUL GROUNDS OF SANDRINGHAM HOUSE: THE NORTH TERRACE AND THE PAGODA



WHERE THE BODY OF QUEEN ALEXANDRA WAS PLACED TO REST UNTIL ITS REMOVAL TO LONDON: SANDRINGHAM CHURCH.

The coffin containing the body of Queen Alexandra was conveyed from the house to Sandringham Church on Sunday, November 22, when the King and Queen attended a service there, and was left to rest in front of the altar until its removal to London on Thursday, the 26th. The church contains many mementoes of the Royal Family. Sandringham House itself bears the inscription: "This house was built by Albert Edward Prince of Wales and Alexandra his wife in the



THE MAIN ENTRANCE TO SANDRINGHAM HOUSE: THE PORTICO, WITH PART OF THE AVENUE IN THE BACKGROUND.

year of Our Lord 1870." "The western façade," writes Mr. Cyril Ward in "Royal Gardens" (Longmans), "faces a long terrace-walk, with grass banks sloping down to a formal and stately parterre. . . . At the south-east corner of the kitchen-garden, Queen Alexandra's dairy calls for a word of special comment. In a small enclosure stands a pretty little cottage building, and around it are displayed many noteworthy examples of skilful topiary work."

QUEEN ALEXANDRA'S HOME IN NORFOLK: SANDRINGHAM INTERIORS.

PHOTOGRAPHS BY F. RALPH (DERSINGHAM) AND RUSSELL.

IN THE HOUSE THAT HAD BEEN QUEEN ALEXANDRA'S COUNTRY HOME SINCE 1870:
THE DRAWING-ROOM AT SANDRINGHAM.IN THE HOUSE WHERE QUEEN ALEXANDRA DIED, AFTER IT HAD BEEN HER
COUNTRY HOME FOR FIFTY-FIVE YEARS: THE SALON, SANDRINGHAM.

FORMERLY THE SCENE OF THREE ANNUAL BALLS, DISCONTINUED AFTER THE DEATH OF QUEEN ALEXANDRA'S ELDEST SON, THE LATE DUKE OF CLARENCE, AT SANDRINGHAM IN 1892: THE GREAT BALL-ROOM AT SANDRINGHAM HOUSE.

SHOWING, ON THE END WALL, A PICTURE OF QUEEN VICTORIA'S COURT:
THE WHITE DRAWING-ROOM AT SANDRINGHAMTHE STUDIOSIDE OF A ROYAL COUNTRY SEAT: A VIEW IN THE LIBRARY
AT SANDRINGHAM HOUSE.

Sandringham House, completed in 1870, was built by King Edward to replace the old house on the estate, which had been bought for him in 1861, as after his marriage greater accommodation was required. Sandringham thus had life-long associations for Queen Alexandra from 1863 onwards, and the property was bequeathed to her by King Edward in his will, so that she need never leave it. Among the memorable events that happened there were the dangerous illness of

King Edward in 1871; a fire, which caused some £10,000 worth of damage, on November 1, 1891; and, early in 1892, the death of the late Duke of Clarence and Avondale. Sandringham also saw the birth (in 1871) of Queen Alexandra's third son, Prince John, who lived only one day. At Sandringham, King Edward and Queen Alexandra were simply the squire and his wife, interested in rural affairs and in their tenantry.

WHERE THE KING AND QUEEN WERE
WHEN QUEEN ALEXANDRA FELL ILL.

AUTOCHROMES BY J. RUSSELL AND SONS, LONDON.

(1)

When Queen Alexandra was taken ill at Sandringham, on November 19, the King and Queen were in residence at York Cottage close by. On hearing the news of the Queen-Mother's illness, the Queen at once walked over from York Cottage to Sandringham House. The King was at a shooting party at Anmer, two miles away, and a motor-car was sent to fetch him. The guests at York Cottage immediately arranged to take their departure, and various shooting parties which had been fixed for succeeding days were cancelled. The autochrome photographs here reproduced, with Queen Mary in the grounds of the house, were taken, of course, at another season

[Continued in Box 2]



ON THE KING'S NORFOLK ESTATE NEAR QUEEN ALEXANDRA'S HOME AT SANDRINGHAM: QUEEN MARY IN THE GROUNDS OF YORK COTTAGE.

(2)

of the year, and show the beautiful surroundings of their Majesties' Norfolk home in all the glory of summer foliage. The gardens of Sandringham House itself are famous, and a good account of them is to be found in Mr. Cyril Ward's book, "Royal Gardens." Describing a scene similar to one of those represented here, he says: "Water always enhances the beauty of a landscape. At Sandringham there are two lakes as well as three ornamental pools and a winding stream, all of which add very considerably to its charm. One of the most picturesque spots here is 'The Dell,' an exquisite and cool retreat where the sound of trickling water, as it enters the grounds from the park, may be heard."

THE FLAG THAT MEANT LIFE OR DEATH: SANDRINGHAM WATCHERS.

DRAWN BY W. R. S. STOTT FROM A SKETCH BY BRYAN DE GRINEAU, ONE OF OUR SPECIAL ARTISTS AT SANDRINGHAM.



LOCAL ANXIETY DURING QUEEN ALEXANDRA'S LAST ILLNESS AT SANDRINGHAM: A GROUP ON A ROAD OUTSIDE THE PARK, AT A POINT FROM WHICH THEY COULD SEE THE ROYAL FLAGSTAFF.

Throughout the short illness of the Queen-Mother, the villagers of the locality were full of anxiety, but considerably kept away from the lodge gates and entrances to Sandringham House. Now and then, however, a little group of anxious watchers would gradually congregate on the main road running outside the walls,

and would gather in silent vigil at an occasional opening through the trees, through which they could discern the house and flagstaff. They would stand there for a while, gravely watching the still hoisted standard, and then as silently disperse back to their village homes.

MOURNING THE "ANGEL OF THE PALACE": FOLK WHO MISS HER.

PHOTOGRAPHS BY TOPICAL AND L.N.A.



WHERE THE MEMORY OF QUEEN ALEXANDRA HAS BECOME A LEGEND TO BE HANDED DOWN FROM GENERATION TO GENERATION: AN OLD INHABITANT OF THE VILLAGE TELLING CHILDREN HER MEMORIES OF THE ROYAL LADY OF SANDRINGHAM.



A TRIBUTE TO THE QUEEN-MOTHER IN AN INSTITUTION NAMED AFTER HER: CHILDREN AT THE ALEXANDRA ORPHANAGE DRAPING WITH BLACK CRAPE HER PORTAIT IN THE SCHOOL-ROOM.

Among those who miss Queen Alexandra the most are the village folk in and around her home in Norfolk, and the inmates of homes and hospitals, there and elsewhere, in whose well-being she took a constant personal interest. One of our photographs, for example, shows a woman named Sarah Ann Thwaites, whom the late Queen always asked to see whenever she visited the Trinity House for Aged Women near Sandringham. The older women of the village never



MOURNING A FRIEND: SARAH ANN THWAITES, FOR WHOM QUEEN ALEXANDRA ALWAYS ASKED WHEN VISITING A HOME NEAR SANDRINGHAM, READING THE SAD NEWS WITH OTHER INMATES.

tire of relating to the children their memories of the royal lady who was for so long their friend. One of the many institutions that bears her name is the Alexandra Orphanage at Hornsey Rise, where King Edward and Queen Alexandra, when Prince and Princess of Wales, opened new school buildings. When Dean Stanley visited Sandringham soon after their marriage, to explain to the Princess the English Prayer-Book, he spoke of her as the "Angel of the Palace."

MOURNED BY HER OWN PEOPLE AND THE SICK WHOM SHE VISITED.

PHOTOGRAPHS BY PHOTOPRESS AND TOPICAL.



THRONGING TO THE LITTLE CHURCH IN SANDRINGHAM PARK TO PAY THEIR LAST TRIBUTE OF RESPECT : PEOPLE FROM THE VILLAGE GOING IN, TO FILE PAST QUEEN ALEXANDRA'S COFFIN.



A TOUCHING SCENE IN A CHARITABLE INSTITUTION THAT BEARS HER NAME : A PORTRAIT OF QUEEN ALEXANDRA BEING DRAPED IN MOURNING AT THE ALEXANDRA CRIPPLES' HOME AT SWANLEY.

Nowhere was the death of Queen Alexandra felt more keenly than among her own people at Sandringham, for there, to high and low alike, she had become a personal friend. She had lived among them for many years, she had taken a close and sympathetic interest in their welfare, and she was universally beloved. After her coffin had been brought from Sandringham House and placed before the altar in

the little church in the park, where she had so often worshipped, there was a continual stream of people from the neighbourhood who came to file past it and thus pay their last tribute to her memory. Many a hospital and home, too, has deep cause to mourn the loss of one who devoted herself, throughout her long life, to charity and good works.

FLAGS AT HALF-MAST; DOFFED HATS: TRIBUTES TO QUEEN ALEXANDRA.

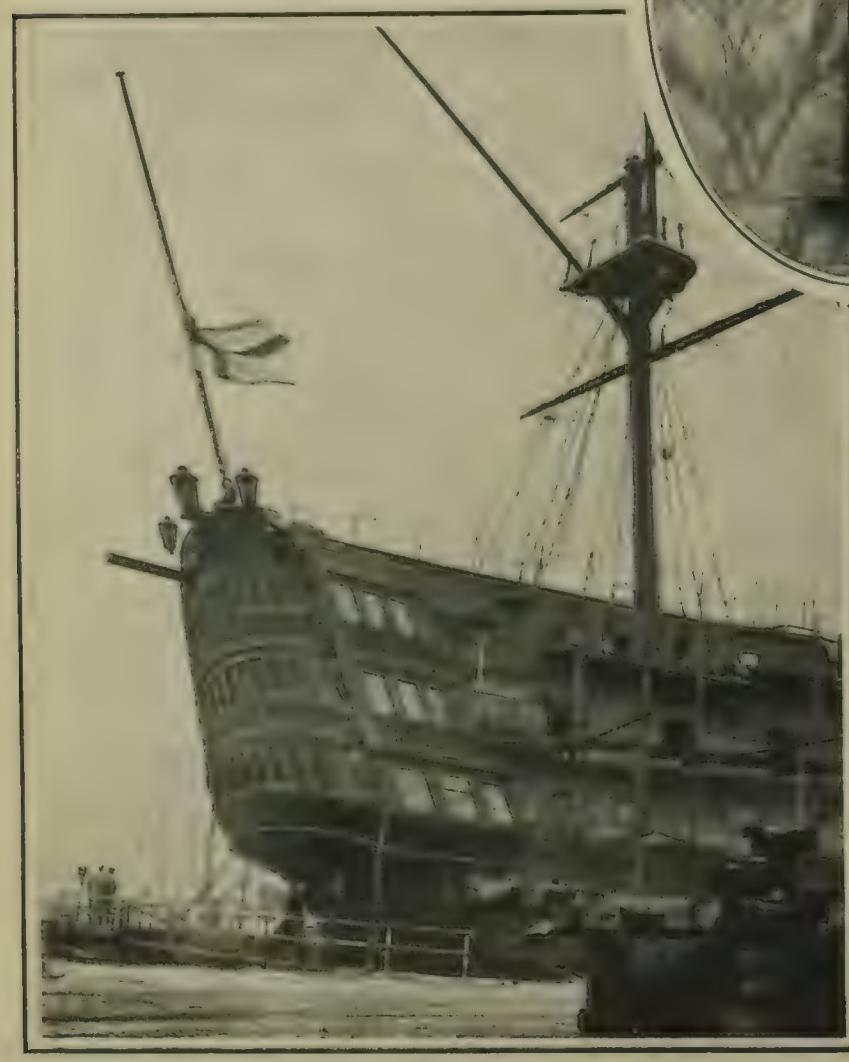
PHOTOGRAPHS BY P. AND A., C.N., AND TOPICAL.



A GERMAN TRIBUTE TO QUEEN ALEXANDRA: THE FLAG AT HALF-MAST OVER THE GERMAN EMBASSY IN LONDON.



TRIBUTES OF PASSERS-BY: LONDONERS REMOVE THEIR HATS ON SEEING THE FLAG HALF-MAST ON MARLBOROUGH HOUSE.



NELSON'S TRAFALGAR SHIP PAYS TRIBUTE TO QUEEN ALEXANDRA'S MEMORY: THE WHITE ENSIGN AT HALF-MAST ABOARD THE "VICTORY."

ON QUEEN ALEXANDRA'S LONDON HOME: HER STANDARD AT HALF-MAST ON MARLBOROUGH HOUSE.



THE ARMY'S TRIBUTE: THE COLOURS OF THE COLDSTREAM AND WELSH GUARDS DRAPED IN CRAPE FOR CHANGING GUARD AT ST. JAMES'S PALACE.

The death of Queen Alexandra evoked numberless tributes of respect to her memory, both official and unofficial. In London and throughout the country flags were flown at half-mast on public buildings, and church bells were tolled. Similar tributes were paid by the Navy and the Army. But the most significant were those that

were entirely private and spontaneous. A typical example of these is shown in our photograph of two men passing along the Mall, and taking off their hats at sight of the late Queen's standard at half-mast on Marlborough House, which was for so many years her home in London.

QUEEN ALEXANDRA AS A FRIEND OF LITTLE CHILDREN: THEIR TRIBUTES.

PHOTOGRAPHS BY PHOTOPRESS AND C.N.



WITH THEIR OFFERINGS TO THE MEMORY OF ONE WHO LOVED THEM: A GROUP OF VILLAGE CHILDREN ARRIVING AT THE GATES OF SANDRINGHAM HOUSE WITH TRIBUTES OF FLOWERS AFTER THE DEATH OF QUEEN ALEXANDRA.



A LITTLE GIRL'S OFFERING TO ONE OF QUEEN ALEXANDRA'S DEPARTED PETS: PLACING A FLOWER ON THE GRAVE OF "DEAR LITTLE FAITHFUL SWIFT, FOX TERRIER," AT SANDRINGHAM.

Queen Alexandra, herself a devoted mother, was truly "a friend of little children." In her philanthropic work, for hospitals, homes, and orphanages, it was always the joys and sufferings of childhood that appealed to her most. She knew all the families of the villagers on the Sandringham estate, and they responded to the affectionate interest she always took in their welfare. Of her love of dogs we have treated fully on another page, but in reference to the above photograph of

the grave of her fox-terrier, "dear little faithful Swift," we may recall a passage in "Queen Alexandra" by W. R. H. Trowbridge, who writes: "She was very loyal in her affection for her favourites. The memory of more than one beautiful dog of rare breed is preserved at the kennels by their portraits in oils, or by the art of the taxidermist." The inscription on the stone records that Swift was given to her by Baroness Reetz-Tholt in Denmark.

BROADCAST TRIBUTES TO QUEEN ALEXANDRA: A MOVING

DRAWN BY C. E. TURNER FROM A SKETCH BY BRYAN DE GRINEAU, ONE OF OUR SPECIAL ARTISTS AT SANDRINGHAM.

INCIDENT AT A COUNTRY HOTEL NEAR SANDRINGHAM.



LISTENING BAREHEADED TO THE BROADCAST SERVICE ON THE NIGHT OF QUEEN SANDRINGHAM HOUSE (SHOWING THE

During Queen Alexandra's illness a special tribute was paid to her by radio, and on the evening of her death a short memorial service was broadcast, instead of the usual entertainment items. Our illustration shows a typical example of the moving effect thus produced all over the land, and most poignantly, of course, in the immediate neighbourhood of Sandringham. Describing the scene, Mr. Bryan de Grineau, from whose sketch on the spot the drawing was made, writes: "At Dersingham, the Feathers Hotel was the centre of news, and there all day long villagers would congregate to hear if there were any further bulletin



ALEXANDRA'S DEATH: VILLAGERS IN THE FEATHERS HOTEL AT DERSINGHAM, NEAR "LOUD-SPEAKER" ON THE TABLE).

or telephone communication from Sandringham. On the Thursday night the wireless programme was dramatically terminated by the announcement that, owing to her Majesty's serious condition, the usual programme of dance music was cancelled, and the programme would conclude with the National Anthem. The villagers were deeply affected and removed their hats, remaining bareheaded. On the following day, after the end had come, the villagers congregated in the hotel to hear the special broadcast service for the Queen-Mother whom they had known and loved so well."—[Copyrighted in the United States and Canada]

A LIGHT GONE OUT: SANDRINGHAM'S DARKENED WINDOWS.

DRAWN BY BRYAN DE GRINEAU, ONE OF OUR SPECIAL ARTISTS AT SANDRINGHAM.



HOW THE PASSING OF QUEEN ALEXANDRA WAS SILENTLY MADE KNOWN: THE WINDOWS OF SANDRINGHAM HOUSE DARKENED ONE BY ONE BY THE DRAWING-DOWN OF THE BLINDS, AS SEEN THROUGH THE FOG FROM THE LONELY AVENUE.

Through the fog the lights of Sandringham House gleamed fitfully in the deepening gloom of evening on November 20. Then, at 5.25 p.m., the windows gradually became blotted out as the blinds were lowered. They disappeared one by one, until the only light discernible was the lamp at the angle of the wall and the

drive left to guide the Prince's car up to the entrance. The avenue by which the Prince was anxiously expected was deserted, save for the Norwich Gate guard and an under-gardener finishing the clearing of the leaves. That night all the blinds were drawn in the neighbouring villages.

THE VIGIL IN SANDRINGHAM CHURCH : ROYAL WREATHS.

PHOTOGRAPH BY C.N.



SURMOUNTED BY THEIR MAJESTIES' CROSS AND PRINCESS VICTORIA'S WREATH : THE COFFIN OF QUEEN ALEXANDRA, DRAPED IN HER OWN STANDARD AND GUARDED BY HER RETAINERS IN TURN, RESTING IN SANDRINGHAM CHURCH.

Early on Sunday morning, November 22, the coffin was carried from Sandringham House to the little church in the park to rest there until Thursday, the 26th. On their arrival for the Morning Service, the King and Queen stood awhile beside the coffin, and his Majesty laid upon it, at the head, a beautiful cross of chrysanthemums, carnations, and violets, with a card inscribed: "To darling Mother dear, from her sorrowing and devoted children, Georgie and May. Nov. 22, 1925."

At the foot of the coffin was a wreath of orchids and chrysanthemums from Princess Victoria, inscribed: "From her broken-hearted child Toria." At the base of the bier, at either end, were tributes from Princess Marie of Greece and her husband (Admiral Ionides), and from the Sandringham household. Queen Alexandra's own retainers, including footmen, gardeners, coachmen, and chauffeurs, have taken turns—two at a time—to maintain a constant vigil until the burial at Windsor.

A LAST FAREWELL TO "THEIR GENTLE LADY OF SANDRINGHAM": THE NORFOLK PILGRIMAGE.

DRAWN BY STEVEN SPURRIER, R.O.L.

ONE OF OUR SPECIAL ARTISTS AT SANDRINGHAM.



"MANY WERE DEEPLY MOVED, AS THEY PASSED THE MODEST CATAFALQUE":
FILING PAST QUEEN ALEXANDRA'S

From the early morning of Sunday, November 22, the coffin containing the body of Queen Alexandra rested before the altar in Sandringham Church, until its removal to London on the following Thursday. After the Sunday morning service, attended by the King and Queen, began a continual pilgrimage of those who wished to pay a last tribute of affection. Describing the scene on the Sunday, which was typical of the succeeding days, the "Times" said: "This afternoon the public were able to enter the church and walk by the coffin. A wreath from the Queen of Norway had been added to those of the morning.



NORFOLK PEOPLE FROM THE NEIGHBOURING VILLAGES AND FROM KING'S LYNN
COFFIN IN SANDRINGHAM CHURCH.

For three hours there was a steady, respectful, quietly moving procession of people through the nave to the chancel. The majority were from the sparsely populated countryside, but some made the eight-mile journey by road from King's Lynn. Many were deeply moved, as they passed the modest catafalque where the body of their gentle lady of Sandringham rested, and read the intimate loving messages attached to the royal wreaths. . . . There is universal sorrow throughout West Norfolk at the passing of her Majesty."—[Drawing Copyrighted in the United States and Canada.]

A SAD MOMENT FOR THE PRINCE OF WALES AND THE DUKE OF YORK: TOO LATE AT SANDRINGHAM.

DRAWN BY BRYAN DE GRINEAU, ONE OF OUR SPECIAL ARTISTS AT SANDRINGHAM.



A RACE AGAINST TIME TO SEE THE QUEEN-MOTHER ONCE AGAIN: THE PRINCE OF WALES AND THE DUKE OF YORK IN THEIR CAR ARRIVING AT THE GATES OF SANDRINGHAM.

All will sympathise with the Prince of Wales and the Duke of York over the inevitable circumstances which prevented them from reaching Sandringham in time to see Queen Alexandra again before she died. The Prince, it will be recalled, only returned from his visit of ceremony to Cardiff on the evening of the 19th, and it was at the last moment that his engagement at the Guildhall, fixed for the 20th, was cancelled owing to the news from Sandringham. The train in which he and the Duke of York travelled was delayed by fog, and did not reach Wollerton till 5.45, sixteen minutes late and twenty minutes after the Queen's death. They had made enquiries for news at every stop on the journey. In a note on his drawing our artist writes: "The dramatic touch at Sandringham was the race against time by the Prince of Wales. The great Norwich gates were wreathed in a dense white pall of fog, and absolutely deserted,

save for the policemen on guard and representatives of 'The Illustrated London News.' Since the drawing of the blinds at the house no lights were visible, except at the gates and head-lamps of a couple of royal cars stationed on the road to Wollerton, as relays for the Prince. About twenty minutes after the Queen-Mother's death, the Princes' train could be faintly heard arriving at Wollerton station, some distance away. Shortly afterwards his car swerved round the bend—the great head-lights lighting up the wreath of fog—followed by another car containing equerries. As the car passed through the gates, the grief-stricken faces of the Prince and the Duke of York were plainly visible—they had heard the sad news at the station, where a telephone message announcing it had only just been received."—[Drawing Copyrighted in the United States and Canada.]

THE PASSING OF QUEEN ALEXANDRA: PERSONAL PORTRAITS.

PHOTOGRAPHS BY G.P.U., SPEIGHT, VANDYK, ELLIOTT AND FRY, SWAINZ, AND C.N.



ON THE SUNDAY AFTER QUEEN ALEXANDRA'S DEATH: HIS MAJESTY THE KING (LEFT), FOLLOWED BY PRINCESS VICTORIA, WALKING TO SANDRINGHAM CHURCH, FOR THE MORNING SERVICE.



THE QUEEN OF SPAIN, WHO STAYED IN ENGLAND IN ORDER TO ATTEND THE FUNERAL; WITH THE QUEEN OF THE BELGIANS.



PLACED ON QUEEN ALEXANDRA'S COFFIN IN SANDRINGHAM CHURCH: THE CROSS FROM THE KING AND QUEEN—AND (BELOW) THE INSCRIPTION IN THE KING'S HAND AND SIGNED BY THE QUEEN.

The Service held in Sandringham Church on the morning of Sunday, November 22, took the form, slightly modified, of the Order of Morning Prayer. It was attended by members of the Royal family, officials and servants of the Household, and a few regular worshippers. The Queen and the Queen of Norway drove to the Church, but the other Royal mourners walked across the Park to it. The service was conducted by the Rector, the Rev. A. Rowland H. Grant, who gave a short address from the pulpit rather than a sermon.—It was announced on November 24 that amongst those attending Queen Alexandra's funeral would be the King of Denmark; Prince Valdemar of



THE INSCRIPTION OF THE KING'S AND QUEEN'S WREATH.

Denmark; the King of Norway, who came to join his Queen; the King of the Belgians; the Crown Prince of Sweden (representing the King), and the Crown Princess.—Mr. Frederic Jeune Willans was Surgeon-Apothecary to H.M. Household at Sandringham, and became Surgeon-Apothecary to Queen Alexandra in 1924.—Sir Thomas Jeeves Horder became Physician in Ordinary to the Prince of Wales in 1923.—The inscription on the cross of carnations, violets, and chrysanthemums placed on Queen Alexandra's coffin by the King and Queen reads: "For darling Mother dear from her sorrowing and devoted children George and May. Nov. 22nd, 1925."

THE HOUSE OF COMMONS PAYS TRIBUTE TO QUEEN ALEXANDRA.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



SHOWING MR. BALDWIN (RIGHT FOREGROUND, OPPOSITE THE MACE) AND MR. RAMSAY MACDONALD (FACING HIM ON LEFT), MOVER AND SECONDER: THE HOUSE STANDING TO PASS THE RESOLUTION OF "HEARTFELT SYMPATHY."

Both Houses of Parliament on November 23 passed a resolution (in identical terms) expressing "heartfelt sympathy" with the King in the loss of his mother, Queen Alexandra. In the House of Lords the address was moved by the Marquess of Salisbury, and seconded by Viscount Haldane. The Earl of Oxford and Asquith and the Archbishop of Canterbury followed. In the House of Commons it was moved by the Prime Minister, Mr. Baldwin, and seconded by

the Leader of the Opposition, Mr. Ramsay Macdonald. Mr. Lloyd George (seen in the third row on the left—second figure from the left) spoke on behalf of the Liberal Party, and Mr. T. P. O'Connor rose "to add the voice of Ireland to that of England, Scotland, and Wales." All the speeches were marked by deep feeling and sincerity. Mr. Baldwin said that the key to Queen Alexandra's personality was "the spirit of love."—[Drawing Copyrighted in the United States and Canada.]

QUEEN ALEXANDRA'S FUNERAL: SCENES OF SAD CEREMONIAL.

PHOTOGRAPHS BY W. E. GRAY, "THE TIMES," KING, AND J. RUSSELL AND SONS, WINDSOR.



WHERE IT WAS ARRANGED THE COFFIN OF QUEEN ALEXANDRA SHOULD REST OVERNIGHT BEFORE THE FUNERAL PROCESSION TO WESTMINSTER ABBEY: THE CHAPEL ROYAL, ST. JAMES'S.



SHOWING THE CHANCEL STEPS, AT THE FOOT OF WHICH IT WAS ARRANGED THE COFFIN SHOULD REST DURING THE SERVICE AND THE SUBSEQUENT FILING-PAST OF THE PUBLIC: WESTMINSTER ABBEY.



CHOSEN FOR THE FINAL COMMITTAL SERVICE IN THE FUNERAL OF QUEEN ALEXANDRA: THE ALBERT MEMORIAL CHAPEL AT WINDSOR—PART OF THE INTERIOR.



ON THE SAME SPOT IN THE ALBERT MEMORIAL CHAPEL CHOSEN FOR QUEEN ALEXANDRA'S COFFIN TO REST OVERNIGHT BEFORE THE COMMITTAL SERVICE: THE LATE DUKE OF FIFE'S COFFIN IN 1912.

According to the plans so far announced, it was arranged that Queen Alexandra's coffin should be brought to London from Sandringham, on Thursday, November 26, and placed for the night in the Chapel Royal, St. James's, and that on the Friday it should be taken in procession to Westminster Abbey for the first part of the Funeral Service, being laid at the foot of the Chancel steps. The arrangements for the public to file past the coffin after the Service provided that the people should

enter the Abbey not, as usual, by the western doors under the towers, but by the South Transept entrance through Poets' Corner. After the London public had paid its last tribute to Queen Alexandra, it was planned that the coffin should be conveyed that evening to Windsor, and should remain through the night in the Albert Memorial Chapel, where the Committal Service would be held on Saturday, November 28, and where the late Queen will finally be laid to rest.

THE PASSING OF QUEEN ALEXANDRA: FUNERAL ARRANGEMENTS.

DRAWINGS BY W. B. ROBINSON AND EDWARD READ. PHOTOGRAPH BY C.N.



WHERE THE BODY OF QUEEN ALEXANDRA WILL BE LAID TO REST BESIDE THAT OF KING EDWARD: THE ROYAL TOMB HOUSE BENEATH THE ALBERT MEMORIAL CHAPEL AT WINDSOR—A VAULT WHICH FEW HAVE VISITED.



CHOSEN TO BEAR THE COFFIN OF QUEEN ALEXANDRA: THE GUN-CARRIAGE IN KING EDWARD'S FUNERAL PROCESSION AT WINDSOR, ALSO USED AT QUEEN VICTORIA'S BURIAL.



TOLLED AFTER QUEEN ALEXANDRA'S DEATH FOR THE FIRST TIME SINCE THAT OF KING EDWARD: THE GREAT BELL OF ST. PAUL'S.

After the final ceremony of the committal service in the Albert Memorial Chapel at Windsor, the coffin of Queen Alexandra will be lowered into the great vault beneath the Chapel, to rest beside that of her husband, King Edward. This vault, built by George III, to contain eighty-one bodies, is closely guarded, and has been visited by few save members of the Royal Family. The coffins rest upon stone shelves along the sides.—The same Naval gun-carriage was chosen to bear the coffin of Queen Alexandra in her funeral procession as was used in those of King Edward and Queen Victoria.—On the death of Queen Alexandra

the Home Secretary wrote to the Lord Mayor requesting him "to give instructions for the tolling of the great bell of St. Paul's Cathedral," and it was tolled from 8 to 9 p.m. The bell, which weighs eight tons, is tolled only at the death of a royal personage, an Archbishop of Canterbury, a Bishop of London, a Dean of St. Paul's, or a Lord Mayor of London. It was suggested that it might be tolled again before the Memorial Service in St. Paul's for Queen Alexandra on November 27. The last previous tolling of the bell had been after the death of King Edward.—[Drawings Copyrighted in the United States and Canada.]

QUEEN ALEXANDRA AS A PHOTOGRAPHER: INTIMATE

PHOTOGRAPHS FROM "QUEEN ALEXANDRA'S CHRISTMAS GIFT-BOOK." REPRODUCED BY COURTESY OF THE PUBLISHERS



KING EDWARD VII, KING GEORGE V, THE PRINCE OF WALES, AND THE DUKE OF YORK: "THE KING, GEORGE AND HIS TWO SONS."



A SNAPSHOT OF PRINCESS VICTORIA, TAKEN DURING A VISIT TO NORWAY: "VICTORIA ON THE SWING."



QUEEN ALEXANDRA'S MOST CONSTANT ROYAL COMPANION, PRINCESS VICTORIA: "VICTORIA AND MAC."

FAMILY SNAPSHOTS TAKEN BY HER MAJESTY.

(THE "DAILY TELEGRAPH") FROM A PRESENTATION COPY GIVEN TO MR. J. HALL RICHARDSON BY THE SPECTACLE-MAKERS' COMPANY.



A SNAPSHOT OF KING EDWARD VII, TAKEN OFF COVES IN 1907: "THE KING INSPECTING THE FLEET."



A RUSSIAN SOUVENIR: "ON BOARD THE EMPEROR'S YACHT 'STANDARD'—THE YOUNG EMPRESS AND VICTORIA."



A SOUVENIR OF TRAGIC INTEREST: "THE LITTLE CESAREVITCH WITH HIS SAILOR FRIEND"



A SOUVENIR OF A SCOTTISH VISIT: "CAMERON FISHING WITH ME IN SCOTLAND."



SHOWING LORD AND LADY LANSDOWNE, LADY DE GREY, AND LORD PEMBROKE: "WILTON TEA-PARTY."



ANOTHER SNAPSHOT OF TRAGIC INTEREST: "THE MOTHER, SISTER, AND CHILDREN OF THE EMPEROR OF RUSSIA."



THE CHILDREN OF THE LATE EMPEROR OF RUSSIA IN THE DAYS OF THEIR HAPPINESS: "THE EMPEROR'S CHILDREN AND VICTORIA."



QUEENLY INTEREST IN A FAMOUS RIVERSIDE SPOT: "THE THAMES-BOUTLERS' LOCK."



TAKEN BY HER LATE MAJESTY IN THE MEDITERRANEAN, IN 1905: "VICTORIA AND LITTLE OLAV."



SHOWING HER MAJESTY'S MOST INTIMATE FRIEND: "MISS KNOLLYS AND LADY ANTRIM, LITTLE OLAV."



A FAMOUS SAILOR SNAPSHOTTED BY THE SEA-KINGS' DAUGHTER: "LORD CHARLES BERESFORD."



KING EDWARD VII, THE PRESENT PRINCE OF WALES, AND "CESAR": "THE KING AND HIS GRANDSON (LITTLE DAVID)."



ALWAYS A FAVOURITE OF QUEEN ALEXANDRA: "EDWARD OF WALES (LITTLE DAVID)."

Queen Alexandra found much pleasure and amusement in her camera, and, as will be seen from the snapshots here reproduced, she was very skilful with her Kodak. Needless to say, also, the photographs she took are of very particular interest, in that so many of them are of an intimate character, showing her husband, King Edward VII., her relations, and friends, in characteristic, unstudied poses. The examples here given would not have seen the

light of publicity, it may be noted, had it not been for her Majesty's lifelong desire to help worthy causes: they were published (with the numerous others accompanying them in the volume) only that charities might benefit. The book from which they are reproduced was issued in 1908, as "Queen Alexandra's Christmas Gift-Book: Photographs from My Camera." It had a notable vogue; but it has been long out of print, and copies are not easy to obtain.

QUEEN ALEXANDRA'S CHILDREN; GRANDCHILDREN; GREAT-GRANDCHILDREN.

PHOTOGRAPHS BY ALEXANDER CORBETT, SPEIGHT, KEYSTONE, HAY WRIGHTSON, VANDYK, HUGH CECIL, HOPPE, SWAINE, AND RUSSELL



The late Queen Alexandra's surviving children are: H.M. the King (born, 1865); the Princess Royal (born, 1867); Princess Victoria (born, 1868); and the Queen of Norway (born, 1869). Her grandsons are: the Prince of Wales (born, 1894); the Duke of York (born, 1895); Prince Henry (born, 1900); Prince George (born, 1902); and Prince Olaf, the Crown Prince of Norway (born, 1903). Her

grand-daughters are: Princess Mary, Viscountess Lascelles (born, 1897); Princess Arthur of Connaught, Duchess of Fife (born, 1891); and Lady Maud Carnegie (born, 1893). Her great-grandchildren are: the Hon. George and the Hon. Gerald Lascelles (born in 1923 and 1924); and the Earl of Macduff (born in 1914).

QUEEN ALEXANDRA'S MANY-SIDED LIFE: SOME MEMORABLE OCCASIONS.

PHOTOGRAPHS SUPPLIED BY F. RALPH (DERSINGHAM) AND RISCHITZ. DRAWINGS BY A. FORESTIER, S. BEGG, AND A. M. FAULKNER.



IN HER HUNTING DAYS: QUEEN ALEXANDRA (RIGHT), WITH PRINCESS VICTORIA (LEFT) AND THE HON. CHARLOTTE KNOLLYS (CENTRE), MOUNTED AT SANDRINGHAM.



IN THE YEAR OF THEIR MARRIAGE: QUEEN ALEXANDRA AND KING EDWARD RIDING IN WINDSOR PARK IN 1863—A PICTURE BY BARRAUD.



GREETING SOME SMALL SUBJECTS IN SCOTLAND IN 1901: QUEEN ALEXANDRA, WHILE OUT DRIVING, INTERESTED IN THREE LITTLE CHILDREN AT THE ROADSIDE.



IN THE SPEAKER'S CHAIR, WITH THE SPEAKER (LORD ULLSWATER) BESIDE IT: QUEEN ALEXANDRA'S SURPRISE VISIT TO THE HOUSE OF COMMONS IN 1908.



ATTENDING DIVINE SERVICE IN SCOTLAND: QUEEN ALEXANDRA (EXTREME LEFT) WITH KING EDWARD (NEXT) IN CHURCH AT CRATHIE, NEAR BALMORAL.



IN SCOTLAND IN THE YEAR OF QUEEN VICTORIA'S DEATH: QUEEN ALEXANDRA VISITING A COTTAGE ON THE ROYAL ESTATE IN 1901.

We illustrate here a variety of typical incidents in Queen Alexandra's long and varied life, some of which occurred during a visit to Scotland in the autumn following the death of Queen Victoria, in January 1901. The first two illustrations, however, take us back to Queen Alexandra's earlier days as Princess of Wales. At that time she was a thorough sportswoman and fond of hunting. A memory of her in the hunting field occurs in a description of a visit to Trentham (illustrated on page 1086), in the early years of her married life, written by Lord Ronald

Gower. "The Princess," he says, "looked very lovely on her horse, King Arthur, and rode like a bird. Except hurdles, however, which had been put up in the Green Drive, there was little jumping. But the Princess took the hurdles beautifully; she has simply no sense of nervousness." The lower right-hand illustration shows the royal party at a gala performance of the opera at Covent Garden in 1908. Reading from the front, the first five figures are—Queen Mary, King George, Queen Alexandra, the French President (M. Fallières), and King Edward.



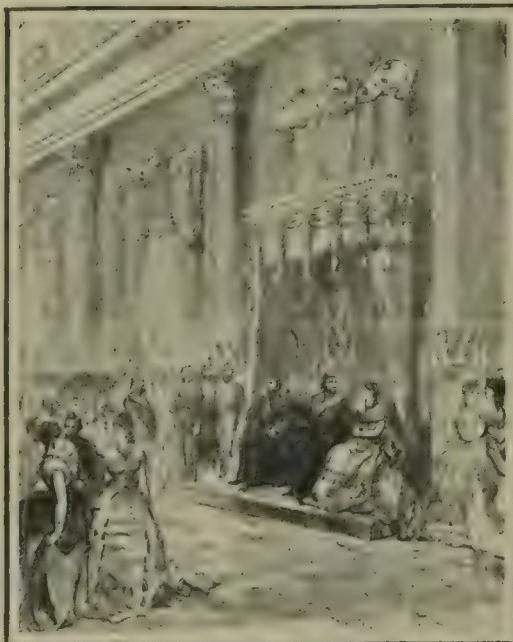
ENTENTE CORDIALE: QUEEN ALEXANDRA (THIRD) NEXT TO PRESIDENT FALLIÈRES AT COVENT GARDEN.

QUEEN ALEXANDRA'S PUBLIC LIFE: NOTABLE EVENTS IN HER CAREER.

REPRODUCED FROM OLD WOODCUTS IN "THE ILLUSTRATED LONDON NEWS."



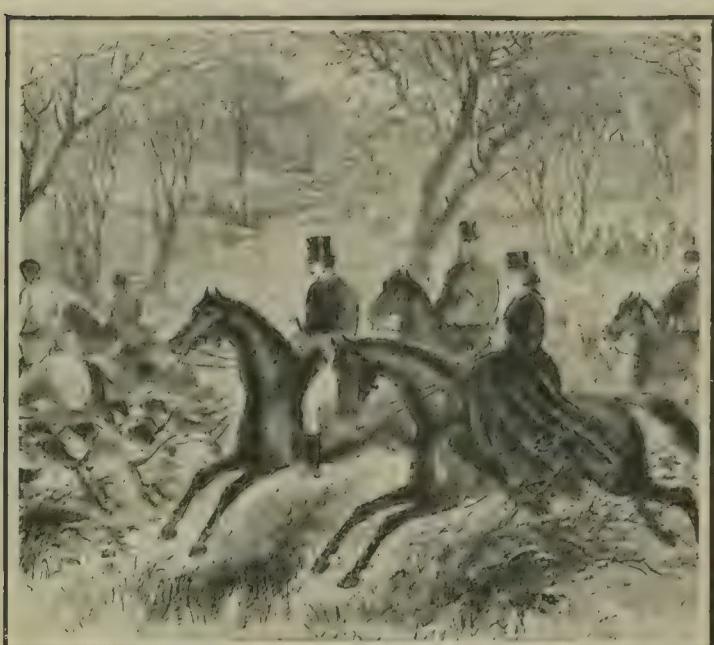
IN 1859: "THE PRINCE AND PRINCESS OF WALES IN EGYPT: RECEPTION OF THEIR ROYAL HIGHNESSES BY THE VICEROY OF EGYPT, AT CAIRO."



IN 1869: "THE BALL AT THE BRITISH EMBASSY, CONSTANTINOPLE, IN HONOUR OF THE PRINCE AND PRINCESS OF WALES"



IN JULY 1863: "THE NATIONAL RIFLE ASSOCIATION PRIZE MEETING: THE PRINCE AND PRINCESS OF WALES WITNESSING THE MATCH BETWEEN THE LORDS AND THE COMMONS."



IN FEBRUARY 1866: "VISIT OF THE PRINCE AND PRINCESS OF WALES TO TRENTHAM, STAFFORDSHIRE: THE MEET AT BARLASTON HALL."



IN JUNE 1881: "ROYAL PICNIC AT VIRGINIA WATER"—THE PRINCE AND PRINCESS OF WALES (KING EDWARD AND QUEEN ALEXANDRA) IN A "WATER-VELOCIPED."



THE OPENING OF BISLEY, JULY 12, 1890: "THE PRINCESS OF WALES FIRING THE FIRST SHOT."



IN FEBRUARY 1872: "RECOVERY OF THE PRINCE OF WALES: THE PRINCE AND PRINCESS AT THE RAILWAY STATION, WINDSOR."



IN 1880: "WELCOME HOME!" THE PRINCESS GREETES HER SONS ON BOARD H.M.S. "BACCHANTE."

We reproduce here a number of old wood-cuts from early numbers of "The Illustrated London News," showing occasions of interest in the public life of Queen Alexandra in her younger days. The titles of the engravings are given as they originally appeared, and we need hardly mention that the Prince and Princess of Wales in each case were afterwards King Edward and Queen Alexandra. That entitled "Welcome Home!" illustrates the return of King (then Prince) George

and his elder brother, the late Duke of Clarence, who were in the Navy, from their two years' cruise round the world in H.M.S. "Bacchante." The boating scene on Virginia Water was thus described in our issue of July 2, 1881: "The ingenious contrivance styled a 'water-velocipede,' shown in our large engraving, was not absent from the miniature fleet on Virginia Water, and it has frequently been worked by the Princess as well as by the Prince of Wales."

QUEEN ALEXANDRA AS A WIDOW: THE DAYS OF HER GREAT SORROW.

DRAWINGS BY A. FORESTIER AND A. M. FAULKNER. PHOTOGRAPH BY TOPICAL.



"THE LAST TOKEN": QUEEN ALEXANDRA AT THE DEATH-BED OF KING EDWARD, PLACING A ROSE IN HIS HAND JUST AFTER HE HAD PASSED AWAY, IN THE HOUR OF HER "OVERWHELMING SORROW AND UNSPEAKABLE ANGUISH."



ON THE TOUR DURING WHICH SHE WAS SUMMONED HOME JUST IN TIME TO SEE KING EDWARD ALIVE: QUEEN ALEXANDRA AT VENICE—FEEDING THE PIGEONS OUTSIDE ST. MARK'S.

When King Edward was taken ill, soon after his return from Biarritz, in the spring of 1910, Queen Alexandra was abroad on a tour during which she visited Greece and Italy. She received a telegram conveying the news of his serious condition, and hastened home, arriving just in time to see him alive. He died on May 6 in that year. She placed in his dead hand, as a last token, an English



QUEEN ALEXANDRA IN KING EDWARD'S FUNERAL PROCESSION: HER LATE MAJESTY (SEEN THROUGH THE CENTRAL WINDOW) IN THE MOURNING COACH WITH HER DAUGHTERS.

rose. Her grief at his loss was touchingly and beautifully expressed in her "Letter to the Nation" (quoted in our memoir on page 1052 of this issue), in which she wrote of her "overwhelming sorrow and unspeakable anguish." With her in the funeral procession were her three daughters, the Princess Royal, Princess Victoria, and Queen Maud of Norway.—[Drawings Copyrighted in the United States and Canada.]

OUR NOTE BOOK

By G. K. CHESTERTON.

THE great lady who has gone from among us was, from the first far-off glimpse to the last lamentation, loved by the people. She enjoyed a special, a spontaneous, and a positive popularity which is something over and above the natural sentiment of loyalty. Some would say that such a popularity savours rather of a simpler age when the monarchy counted for more. I should be inclined to add that it also savours of a simpler age when the mob counted for more. Such popularity implies a populace. A popularity of this sort has always about it something poetical. It has some of the qualities of a great legend; the elements that make up this international romance of our love for the Danish Princess can only be considered after they have been expressed, as the critics consider the poem after the poet has made it. But even in the hour of mourning it is not irreverent to consider them, for they count for a great deal in the changing fortunes of our country, and that enthusiasm is already a passage in English history.

Every person who is permanently popular is popular as a person. An individual may be applauded at a particular instant by association with a particular idea; but, though it be what the newspaper reporters call "loud and prolonged applause," that sort of applause may be extremely loud, but will hardly be indefinitely prolonged. A politician may be cheered for a policy, but it would be an exaggeration to say that he never alters his policy. A soldier may be praised in a "True Account of the Late Glorious Victories," but we are only too prone to forget, when they are no longer "late," that they were ever glorious or even ever true. If an individual remains a symbol of certain social things, that individual is much more than a symbol. It is for those who knew her better than we to explain this personal part of the story; but the general truth is certain. It may sometimes be incident that enables a woman to gain this sort of loyalty. It is virtues and a tradition of manners that prevent her from losing it.

But, when we have allowed for the part that is personal, there are elements of extraordinary interest that are also political and historical. She stood, in a somewhat different sense from that of the too common phrase, for the romance of the Victorian era. Any amount of nonsense is talked about that romance by those who would represent it not only as mere sentiment, but as mere sentimentalism. The most absurd assertions are made about women who went through wars and crises of State with an almost stoical dignity, suggesting that they were always shrieking at a mouse or fainting at a proposal. But there is much more to be really understood, and much more to be rationally criticised, in the sort of poetry involved in this English epoch, and the corresponding European epoch. It had its conventions; but it also had its convictions; and it is simply silly ignorance to suggest that it had not its strong characters, female as much as male. It is very unfortunate for those who call Victorian women weak and submissive that even in order to say so they have to use the name of Victoria. There are many things to be said about Queen Victoria, as the facts of her tradition are gradually fitted together, but very little to be said for her in her capacity of a broken reed or a drooping flower. Even those women whom hereditary accident lifted into the

limelight of the Victorian time are in this matter typical of the Victorian type. Whatever else is true of them, it is certainly not true that they collapsed at a touch, that they shrieked and fainted at a trifle. On the contrary, the Victorian women had a remarkable tenacity and tough defiance of fate. What sort of fragility belonged to the Empress Eugénie when she survived to a brilliant old age through the visitation of 1870—that twilight of the gods and triumph of all the devils? What about Queen Alexandra's sister, whose husband was murdered, whose son was murdered, whose son's wife and children were murdered, as if in one monotonous massacre?

Queen Alexandra enjoyed, fortunately, some of the advantages of the insular repose of this country; but her life was in many ways a life of tragedies. Her brother was killed, her elder son died, her husband

England that millions of children must have thought he was English, had given to the very word "Princess" a sense innocent of snobbery and higher than Court and society. It is not an exaggeration to say, of the populace of that time, that she did seem like a Princess in the Hans Andersen fairy-tales rather than a Princess in the "Almanach de Gotha." Here again there could be a reasonable criticism of the romantic mood of the Mid-Victorians; but the current criticism of it as worthless pretence is itself quite worthless.

Accident also made it possible in many ways for that very insular England to feel itself nearer to Denmark than to many of its neighbours; and even to feel some faint appreciation of the democratic dignity and noble peasant equality of the Danes. We were not cut off from that peasantry by quarrels, religious and political, as we were from Ireland and France and other peasantries of Christendom. The theory that we were, if not "all of us Danes," at least most of us descended from sea-kings, did good in so far as it consolidated this comprehension. It did great good, in this case, by actually preparing the British mind for that more generous enthusiasm for small nationalities which was its best ideal and inspiration in the Great War. As in one of Hans Andersen's stories a crown and a kingdom could be in a nutshell, so the very revelation of such a large humanity as that of Hans Andersen coming out of so small a country as Denmark corrected something of the muddle-headed assumptions of megalomania, and made men almost understand the intensive culture that has turned some of the smallest countries into the greatest nations.

And for this reason, if no other, it will be well to add last what came first, so far as I am concerned, to the memory and the mind. Even amid the sorrow that will be sincerely and universally felt, especially among the simple and the poor, almost the first impulse of some of us will be to say, "Thank God the Danish Princess lived to see the downfall and destruction

of that detestable insolence and that pedantic brutality against which she pleaded in the full summer of its barbarian success; that she saw at least one evil episode in the history of Europe, and that from which her own people had suffered, ended in the dreadful providence of God; that she lived to see that black eagle of blasphemy which had despoiled Denmark cowering in exile in Holland."

For those who cannot but mourn that epochs and generations pass, with so much in them that was graceful or majestic, should remember that their malady also passes with them; and that at least men do not suffer a second time the sorrow of their immediate fathers. In this sense we can indeed answer the call of those who bid us rejoice that the Victorian Age is ended, for with it at least are ended some things that the best Victorians tried in vain to end. The Prussian bully will never walk the world again; and it would be easier at this moment to conjure with the name of Queen Alexandra than with the name of Prince Bismarck. She is said to have asked for his head on a charger; but she saw his brains scattered to the winds and all their evil works undone; but the Victorian woman walked by another light, and her works follow her.

The Funeral of Queen Alexandra

Next week's issue of "THE ILLUSTRATED LONDON NEWS" will be a **SPECIAL DOUBLE NUMBER**, in which **EVERY STAGE OF THE OBSEQUIES OF OUR BELOVED QUEEN ALEXANDRA WILL BE FULLY ILLUSTRATED.**

"THE ILLUSTRATED LONDON NEWS," throughout its eighty-three years' existence, has always been noted for its special numbers dealing with the most important events, and our readers are assured that the **DOUBLE FUNERAL NUMBER**, which will be published on DECEMBER 4TH, will be worthy of the previous record of this paper.

Warning is given that, unless orders are given promptly, disappointment may be in store for those who fail to arrange for their copies in advance. The demand for a number such as this Funeral Number is always greater than the supply. And, therefore, this timely announcement should be taken advantage of immediately.

even in early life nearly died, her country was trampled by a shameless tyrant against whom she asked for aid in vain. In our own ordinary families it was the same. I gravely doubt whether some of the skimpy and nervy moderns would live to the ages of the Victorian old ladies, who had been mothers and widows and faced every mortal crisis in turn. There was a great deal that was really limited or liable to criticism about the Victorian age and the Victorian type, but it was certainly not in firmness or force of character that it failed. Nor would anybody ever have made so absurd a historical blunder save in an age of sophists which seeks to forget what is actually meant by a mother, and meant by a *Mater Dolorosa*.

But it is true that the Victorian popular feeling was romantic, especially romantic about youth and beauty; and it made a very typical romance out of the Danish Princess who was to be an English Queen. I think that her nationality, as well as her beauty, had something to do with the sentiment. Tennyson's typical address to the "Sea Kings' daughter," with its burden of "We are all of us Danes in our welcome of thee," was not insincere and not altogether inaccurate. There were connecting links of literature and legend. Hans Andersen, a writer so popular in

QUEEN ALEXANDRA BY A FAMOUS ARTIST.



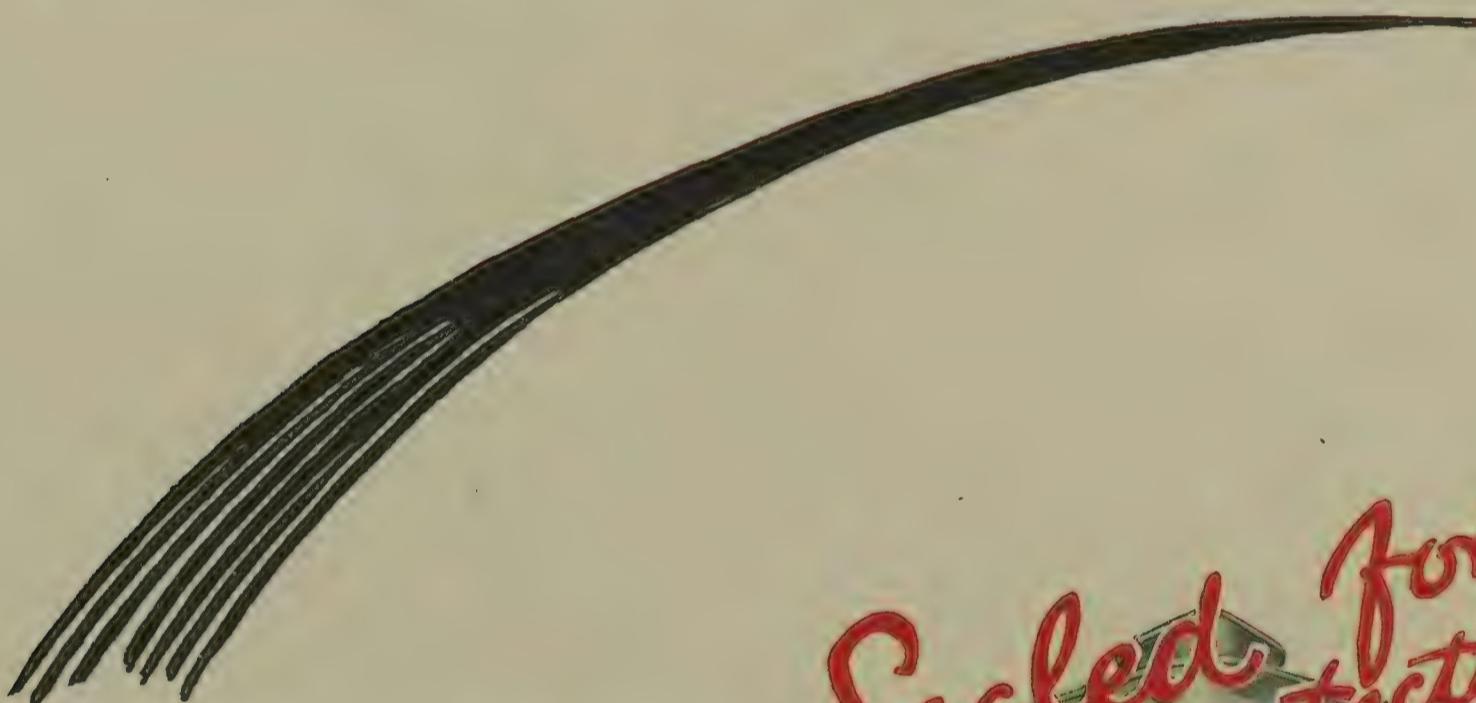
A BEAUTIFUL MEMORY OF QUEEN ALEXANDRA: HELLEU'S DRY-POINT.

FROM THE ETCHING SPECIALLY DONE FOR "THE ILLUSTRATED LONDON NEWS" BY HELLEU. (COPYRIGHTED.)

Mobil oil

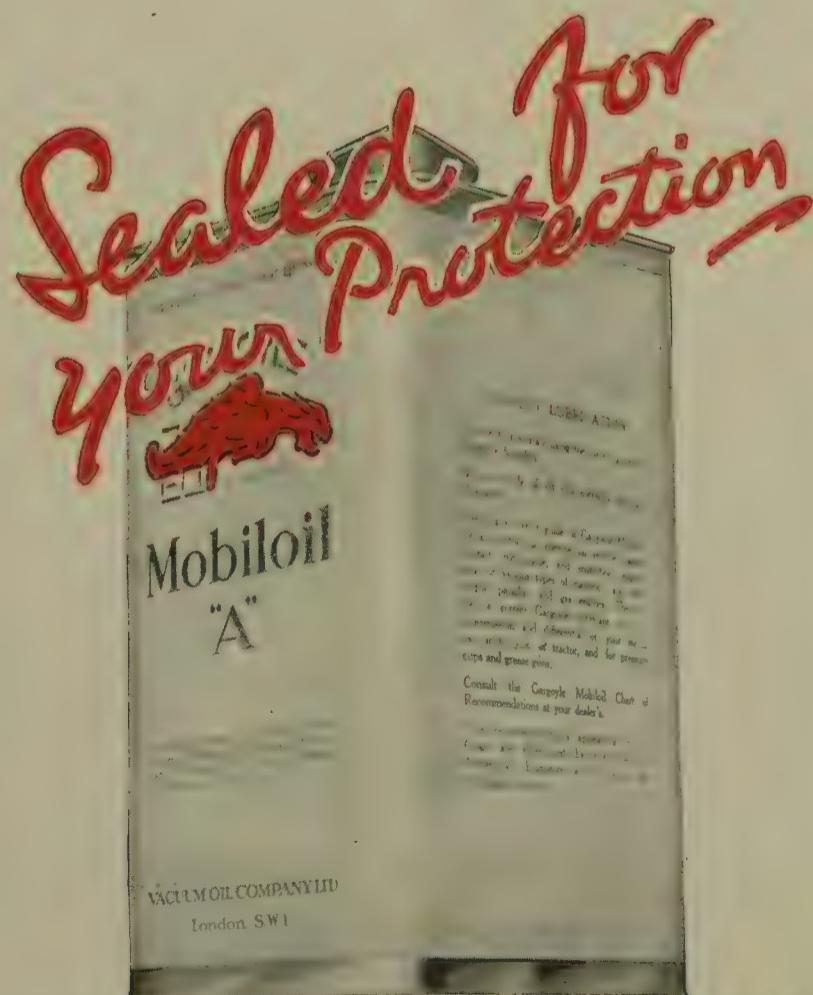
REGD TRADE MARK.

One word logic in the purchase of lubricating oil



OIL of inferior quality to Mobil oil is being sold from bulk containers under the brands of "A," "B," "BB," etc. By asking for, and insisting on, Mobil oil "A," Mobil oil "BB," or whichever grade is specified for your car or motor cycle in the Mobil oil Chart of Recommendations, you will receive what you pay for, a high grade product of guaranteed quality and uniformity.

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QUEEN ALEXANDRA AS A QUEEN: DIGNITY IN ROYAL CEREMONIAL.

DRAWING OF THE CORONATION BY A. M. FAULKNER; THE REST BY S. BEGG.



THE CORONATION OF QUEEN ALEXANDRA IN WESTMINSTER ABBEY, ON AUGUST 5, 1902:
THE ARCHBISHOP OF YORK PLACING HER CROWN UPON HER HEAD.



EVERY INCH A QUEEN: A CEREMONIAL PORTRAIT OF QUEEN ALEXANDRA
WITH KING EDWARD, IN THEIR ROBES OF STATE.



ATTENDED BY HER MISTRESS OF THE ROBES, LADY-IN-WAITING, AND WOMAN OF THE
BEDCHAMBER: QUEEN ALEXANDRA ROBING FOR A STATE CEREMONY, IN 1908.

Queen Alexandra, though in private life a lover of simplicity, knew how to bear herself with queenly grace and dignity amid the splendours of royal ceremonial, to which the beauty of her face and figure lent an added distinction. This quality of queenliness was especially displayed in the central ceremony of her career, the Coronation of King Edward, and of herself as his Consort, which took place in Westminster Abbey on August 5, 1902. "The Queen," writes Mr. T. P. O'Connor,



QUEEN ALEXANDRA AT A STATE OPENING OF PARLIAMENT IN 1905:
HER MAJESTY BEING HANDED TO HER PLACE BY KING EDWARD.

describing the occasion, "had to take almost as prominent a part in the ceremony as the King. He was crowned by the Archbishop of Canterbury, while she was crowned and anointed by the Archbishop of York. From a hundred boyish voices came the cry, 'Vivat Alexandra Regina! Vivat Regina! Vivat Regina!' The music, which had been interrupted . . . burst forth again; the congregation cheered, and the Queen bowed."—[Drawings Copyrighted in the United States and Canada.]

QUEEN ALEXANDRA AS THE MOVING SPIRIT OF ROSE DAY.

PHOTOGRAPH BY PHOTOPRESS.



NAMESAKE AND MOVING SPIRIT OF A CUSTOM THAT HAS RAISED OVER £1,200,000 FOR CHARITY : QUEEN ALEXANDRA, DURING ONE OF HER ANNUAL DRIVES THROUGH LONDON ON ROSE DAY, RECEIVING ROSES FROM A CHILD.

Rose Day, or Alexandra Day, was originated in 1912 to commemorate the fiftieth anniversary of Queen Alexandra's residence in England, by an annual collection, through the sale of roses in the streets, for hospitals and charities. On the first Rose Day, she emerged from the retirement in which she had lived since King Edward's death, to inaugurate the movement by driving through London in an open carriage, and visiting the stalls of rose-sellers. From that day onward her

annual drive was a triumphal progress—it was "roses, roses, all the way." Her last drive took place in 1923, but, though she was unable to appear in person last year or this year, the observance of Rose Day has continued and will always be associated with her name. In 1912 the Rose Day collection amounted to £18,000 ; in 1925 it was about £135,000, of which London alone contributed £45,000. The total raised since Rose Day was founded is more than £1,200,000.



a girl in a gossamer gown

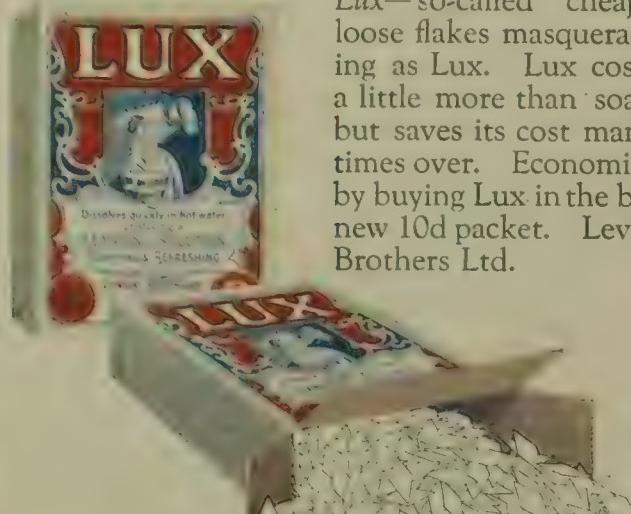
Every woman longs to include a lace dress in her wardrobe—its frail loveliness is so becoming, so kind to her appearance.

The reproach of extravagance need never give a guilty twinge to the woman who knows how to care for her lace dress. Even the expense of dry cleaning can be saved by the use of filmy Lux diamonds whipped up to a rich foam in hot water—then cooled until barely lukewarm—and the cleansing suds squeezed through and through the filmy fabric.

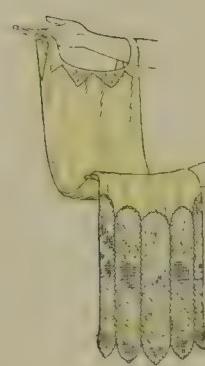
A thick towel to absorb most of the moisture, a gentle pull into shape with the fingers before it is

ironed on the wrong side with a warm iron, over a deep pad of soft blanket, and the lace is restored to the freshness of its first filmy loveliness, without damage to a single delicate thread, or the faintest loss of colour. Lace fichus and frills present no difficulties. The Lux lather reaches the tiniest fold and gather.

Don't accept substitutes for Lux—so-called 'cheap' loose flakes masquerading as Lux. Lux costs a little more than soap but saves its cost many times over. Economise by buying Lux in the big new 10d packet. Lever Brothers Ltd.



For dyeing and tinting use Twink—which is Lux in a choice of 24 fashionable shades. In cartons at 4d and 7½d



Messrs. W. A. Lea & Sons,
the famous hosiery and lace
specialists of Leicester, attach
the following instructions to
their goods: Use Lux for
washing this article.

LUX

Only in cartons

QUEEN ALEXANDRA AS A BILLIARD-PLAYER: AT HER DANISH VILLA.

COPYRIGHT PHOTOGRAPH BY MARY STEEN, SUPPLIED BY GEORGE KALKAR.



QUEEN ALEXANDRA'S SKILL WITH THE CUE: HER MAJESTY (RIGHT) WITH HER SISTER, THE DOWAGER EMPRESS MARIE OF RUSSIA, PLAYING BILLIARDS AT THE VILLA HVIDORE, WHICH THEY SHARED NEAR THEIR OLD HOME IN DENMARK.

Queen Alexandra was fond of billiards, a game very suitable for women, with its opportunities for deftness and grace of movement. She is here seen with her sister, the Dowager Empress Marie of Russia, at the villa on the Danish coast which they acquired after the death of their father, King Christian IX. of Denmark, in 1906, in order to be able to spend some time together every year near their old home and the tomb of their parents. There they lived in the simplest possible style. Our photograph was taken in 1907, the year in which

they first occupied the villa. In "Queen Alexandra," by W. R. H. Trowbridge, we read: "With the death of Christian IX. the famous annual reunions of his children ceased. They no longer had the same inducement to foregather. Nevertheless, partly from force of habit, partly for old times' sake, Queen Alexandra and the Empress Marie still clung to the old tradition. Between them they bought 'Hvidore,' a 'white' villa on the shores of the Baltic, near Bernstorff, as a sort of trysting-place. What memories they had to exchange!"

QUEEN ALEXANDRA'S INTEREST IN THE ARTS: HER LOVE OF MUSIC.

LEFT-HAND PHOTOGRAPH BY ELFELT BY COURTESY OF MR. VALDEMAR LORENTZEN; RIGHT-HAND PHOTOGRAPH BY LAFAYETTE; DRAWING BY S. BEGG.



QUEEN ALEXANDRA (EXTREME LEFT) IN A PIANO QUARTET, WITH (L. TO R.) HER SISTER, EMPRESS MARIE, HER MOTHER, QUEEN OF DENMARK, AND SISTER, THE DUCHESS OF CUMBERLAND.



IN HER ROBES AS A DOCTOR OF MUSIC OF THE UNIVERSITY OF DUBLIN: QUEEN ALEXANDRA, WHO WAS HERSELF A BRILLIANT PIANIST UNTIL NEARLY THE END OF HER LIFE.



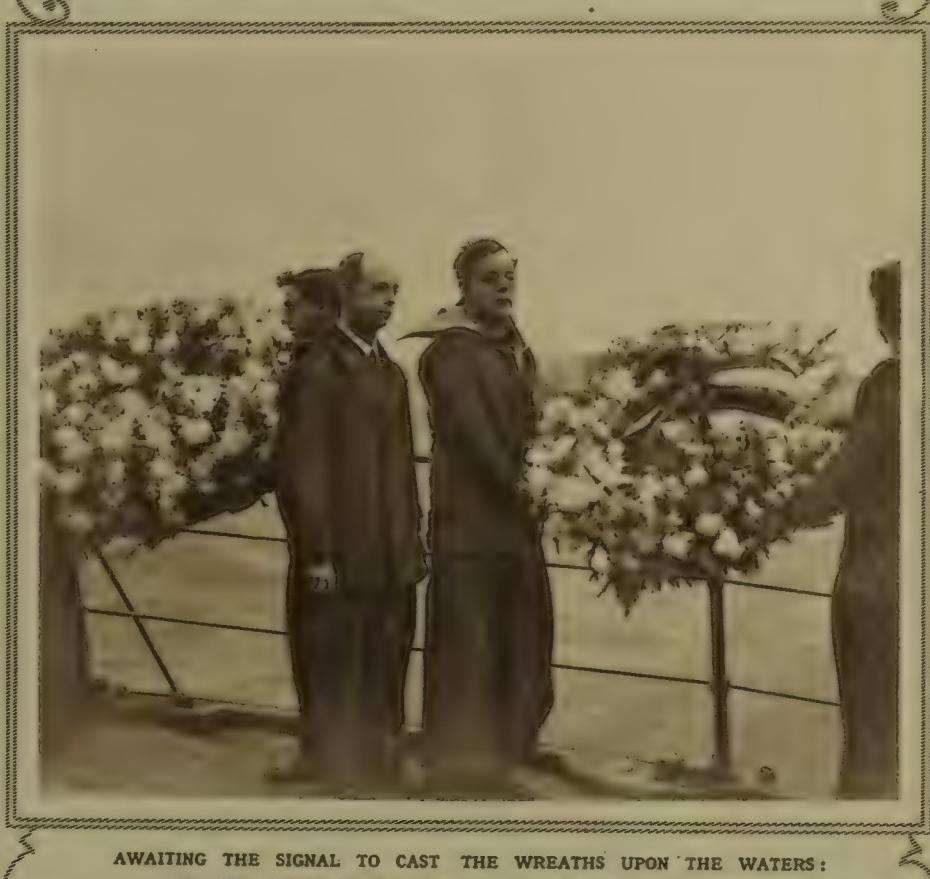
QUEEN ALEXANDRA AS A PATRON OF PAINTING AND SCULPTURE: HER LATE MAJESTY, WITH KING EDWARD, ADMIRING A BUST OF GEORGE WYNDHAM DURING A VISIT TO THE EXHIBITION OF THE INTERNATIONAL SOCIETY OF PAINTERS AND SCULPTORS, AT THE NEW GALLERY, IN 1905.

Queen Alexandra took a great interest in the arts, and at one time she was fond of water-colour painting. It was music, however, that appealed to her most strongly, and she was herself a brilliant pianist even towards the end of her life. She had studied under Hallé, and after King Edward's accession she appointed Lady Hallé "Violinist to the Queen"—a Court post specially created for her. She cultivated the acquaintance of great singers, such as Jenny Lind and Mme. Albani, was a connoisseur of orchestral music and opera (especially Wagner), and for many years heard Bach's Passion Music at St. Anne's, Soho. It was largely

to her love of opera, which was shared by King Edward, that Covent Garden since their time owes its success. She had much to do with the foundation of the Royal College of Music at Kensington, where the hostel for students, Alexandra House, was her own idea. During her second visit to Ireland, in 1885, the degree of Doctor of Music was conferred on her by the University of Dublin. The bestowal of this honorary degree was no mere compliment, but a well-deserved recognition of her own talent, and the encouragement which she gave to the musical profession.—[Drawing Copyrighted in the United States and Canada.]

WHERE THE "M 1" WAS LOST: THE NAVY'S LAST FAREWELL.

PHOTOGRAPHS BY C.N., THE "TIMES," AND I.B.

BEFORE THE WREATHS WERE CAST UPON THE WATERS:
BUGLERS SOUNDING THE "LAST POST," IN H.M.S. "MAIDSTONE."AS THE FIRING-PARTY WAS ABOUT TO FIRE THE VOLLEYS: AT THE FUNERAL
SERVICE FOR THE CREW OF THE ILL-FATED SUBMARINE "M 1."FLOATING ABOVE THE SPOT AT WHICH THE "M 1" WAS LAST SEEN:
WREATHS DROPPED FROM THE "MAIDSTONE."AWAITING THE SIGNAL TO CAST THE WREATHS UPON THE WATERS:
IN THE "MAIDSTONE" DURING THE FUNERAL SERVICE.

The Navy paid its final tribute to the crew of the Submarine "M 1" on the morning of November 19. A funeral service was held in H.M.S. "Maidstone," the Mother Ship of the Third Submarine Flotilla, which took up her position over the spot at which the ill-fated vessel was last seen. At the moment at which the "M 1" had disappeared a week before, the hymn, "Eternal Father, strong to save," was sung. Then came the Burial Service; the National Anthem; the volleys

of the firing-party; "Last Post" sounded by the buglers, and then the reverent casting of wreaths upon the waters. The first bore the inscription: "From the Rear-Admiral, Submarines, and the officers and men of H.M. Submarine Service, and on behalf of all relatives and friends of the Crew of H.M. Submarine 'M 1'." The Admiralty announced on November 21 that it was considered the "M 1" had collided, while submerged, with the s.s. "Vidar." She was rapidly and completely flooded.

BOOKS OF THE DAY.

AND still they come—the new levies of the printed host—not single spies, but in battalions! In my particular squad, falling in for drill upon my table, number one is a memoir of the "foremost captain of his time," from the pen of the British Army's most eminent modern historian. I refer, of course, to the Hon. John Fortescue's "*WELLINGTON*" (Williams and Norgate; 10s. 6d. net).

As the centenary of Waterloo occurred during a greater struggle in the same region, that occasion for celebrating Wellington's achievement was largely lost; but now, ten years later, we can look back more calmly to the earlier conflict, and also discover in its political and economic results a parallel to those of our own day. This book is all the more welcome as we are perhaps inclined to take Wellington too much for granted. He has not inspired the voluminous literature that has gathered about his principal adversary: "the great world-victor's victor" won the war but lost the literary peace. His period is not Wellingtonian, but Napoleonic.

Mr. Fortescue emphasises the fact that, in France after Waterloo, "everywhere Wellington's hand was to be found working for mercy and moderation," while "Prussia and the German States (were) clamouring for the dismemberment of France and for a gigantic indemnity," and, as supreme commander of the Allied Army of Occupation, "it was his constant effort to let the burden lie as lightly as might be upon the inhabitants." His attitude to the fallen Emperor, too, is shown in a kindlier light than formerly appeared from a much-repeated anecdote. "Wellington," we read, "had always a warm corner for France in his heart, and no animosity even against Napoleon, whom he thought by no means a bad governor for that country, if he would leave other nations alone."

Nowadays, the mental picture most of us form of "the Iron Duke" is that of a distinguished old gentleman with a Roman nose. Mr. Fortescue prefers to recall him in the heyday of his military prime, and the same impression is left by the fine frontispiece portrait from the painting by Lawrence at Apsley House. It is some distinction to have written a life of Wellington without quoting Tennyson, from whom a more fanciful biographer might have culled a suitable verse at the head of every chapter.

For nearly sixty years of his life, Wellington was a contemporary of another poet, William Blake, and I doubt whether any two men could be found to provide a greater contrast. Probably the soldier was unaware of the poet's existence, but no doubt the poet knew all about the soldier, for Blake's art contains at least one example of his interest in the fighting heroes of his time, a fantastic picture entitled "Nelson Guiding Leviathan" (painted before 1809), now in the Tate Gallery. A reproduction of it is one of the illustrations in "*THE PAINTINGS OF WILLIAM BLAKE*" by Darrell Figgis (Ernest Benn; Ltd.; 6 guineas), a large and beautifully produced volume with 16 plates in colour and 84 in colotype.

The recent death of Mr. Darrell Figgis, in tragic circumstances, lends a poignant interest to his fine critical memoir of Blake, which would make a book in itself. It will, I think, be highly valued by all Blake enthusiasts. As time goes on, that extraordinary genius is becoming more and more appreciated. I never look at his work, either in poetry or art, without feeling amazed at the power and fertility of his weird imagination.

There is a certain affinity between the early life of Blake and that of Millet in the fact that each was born of humble origin and had the unusual luck to receive help and encouragement in his artistic aspirations from a sympathetic father. This brings me to another book of kindred interest, but on a much smaller scale, namely, "*SIX FRENCH ARTISTS OF THE NINETEENTH CENTURY*," by Frank Gibson; Illustrated (Robert Scott; 15s. net). The six artists are Delacroix, Corot, Millet, Cazin, Rousseau, and Puvis-de-Chavannes, and the book consists of a short essay on each, with one or two pictorial examples. Its purpose is to tell picture-lovers something about those French painters whose work will be represented in the extension to the Tate Gallery due to the munificence of Sir Joseph Duveen and Mr. Samuel Courtauld.

I will now "walk my mystic way" from Millbank to a further reach of the hoary Thames in quest of another building which, in a different branch of art, has become a London institution. Thus I arrive at "*THE STORY OF THE LYRIC THEATRE, HAMMERSMITH*," by Nigel Playfair (Chatto and Windus; 16s. net). Besides Mr. Playfair's own sprightly narrative, the book numbers among its

attractions an introduction by Arnold Bennett, an epilogue by A. A. Milne, contributions and letters from St. John Ervine and Frederic Austin, and delightful illustrations, mostly in colour, after Claud Lovat Fraser, George Sheringham, Kapp, Doris Zinkeisen, and William Nicholson. It is a worthy record of a unique theatrical enterprise which, among other achievements, has given fresh life to the wit and music of the eighteenth century.

London again is the main inspiration of "*I LIKE TO REMEMBER*," by W. Pett Ridge (Hodder and Stoughton; 15s. net), with six illustrations by well-known humorous artists. Mr. Pett Ridge himself might almost be called a London institution. His reminiscences are always amusing, and they positively teem with anecdotes. Comparing the London of forty years ago with that of to-day, he makes some remarks concerning the increased courtesy of those in authority towards their subordinates, that have some bearing on the subject of our next book,

a book of this sort. It has an abundance of excellent photographs and also of poetical quotations, by no means all from Chaucer. The book would make a good companion for an antiquarian holiday in the district.

Pilgrimages of wider scope, for scientific study, sport, and exploration, are represented in three books which may be grouped under the heading of travel. Readers of this paper will remember a recent series of fascinating articles on a scientific expedition to the Sargasso Sea, by Dr. William Beebe, a well-known American naturalist, who wields a lively pen and has the faculty, not too common among scientific writers, of investing his subject with literary charm and humour. He has now reverted to an earlier field of his nature studies, British Guiana, in a volume called "*JUNGLE DAYS*" (G. P. Putnam's Sons; 10s. 6d. net). It is illustrated with photographs, and has artistic end-papers and coloured "jacket" by Isabel Cooper.

A reviewer of travel books is engaged in a perpetual "Odyssey." I must now depart, like Poseidon, to the land of the far Ethiopians, as described in "*SIMEN, ITS HEIGHTS AND ABYSSES*," by Major H. C. Maydon (late 12th Lancers in the Egyptian Army); with Illustrations and Maps (Witherby; 16s. net). The title is further amplified as "A Record of Sport and Travel in Abyssinia, with some account of the Sacred City of Axum and the Ruins of Gondar." The main purpose of the author and his companion, Captain G. Blaine, was to go in quest of an animal whose very existence was doubtful, the Walia Ibex. Its home is in Simen, a mountain range with towering precipices. The photographs of these immense crags and chasms are wonderfully impressive. Politically, Major Maydon found Abyssinia "a country of comic-opera verging on tragedy. There is always the feeling that you are the Yankee at the Court of King Arthur."

Beating the Magic Carpet once again, I shake off the dust of Abyssinia (are not these similes a little mixed?), and find myself among the ice-floes of Greenland in a book called the "*TEDDY EXPEDITION*," by Kai R. Dahl, translated (from the Danish) by Isabel Colbron (Appleton; 3 dols.). It relates many interesting and some very thrilling experiences. The great adventure, after the ship was abandoned in the ice, was that of drifting for hundreds of miles down the Arctic Ocean on an ice-floe, at one time in imminent danger from an enormous berg. The interest is heightened by numerous photographs.

I now approach with some diffidence Miss Rose Macaulay's little volume of essays, "*A CASUAL COMMENTARY*" (Methuen; 6s. net). I say "with diffidence," because she evidently knows too much about the tricks of my trade. "Reviewers," she points out in her advice to readers, "have not much time for reading"; and, again, in advice to aspiring journalists: "In reviewing you should try to sound more intelligent than you are." I think most of us would admit that soft impeachment; but we need not take her sly irony too seriously; even a reviewer may have qualms of conscience, and a dim sense of duty towards both readers and authors. Miss Macaulay's essays, it will be seen from the quotations, are in a vein of light cynicism, and they range over many matters. If "casual" is to be taken in the sense of "flippant," I think religion, the subject of the second essay, is hardly one to be treated in so casual a manner.

In conclusion, I welcome the appearance of several additions to the Augustan Books of English Poetry (Ernest Benn; 6d. each). These wonderfully cheap and tastefully printed booklets in white paper covers should help to revive the moribund body of "Poor old Poetry passing

hence." The new numbers contain respectively "*A CHRISTMAS ANTHOLOGY*," FitzGerald's "*OMAR KHAYYAM*," (both versions), and *SELECTIONS FROM STEVENSON, WILLIAM CANTON, JOHN DRINKWATER, ROBERT GRAVES, and W. H. DAVIES*. Mr. Canton, who recently celebrated his eightieth birthday, was praised by Huxley in 1873 as a pioneer in expressing the new discoveries of science in terms of poetry. Mention of the fact that his work has been out of print for twenty years reminded me of having reviewed a book of his long ago, and, curious to see what I had said, I hunted up an old album of cuttings. The book was "*The Comrades: Poems Old and New*," published in 1902, and the "intelligent" reviewer observed: "Praise of the country, the lives and deaths of little children, religion and anthropology—these are the main sources of Mr. Canton's inspiration, but he is generally at his best in expressing the mind of childhood." Reading now the poem which appealed to Huxley—"Through the Ages"—I am still more struck by Mr. Canton's skill in visualising the life of prehistoric man.

C. E. B.



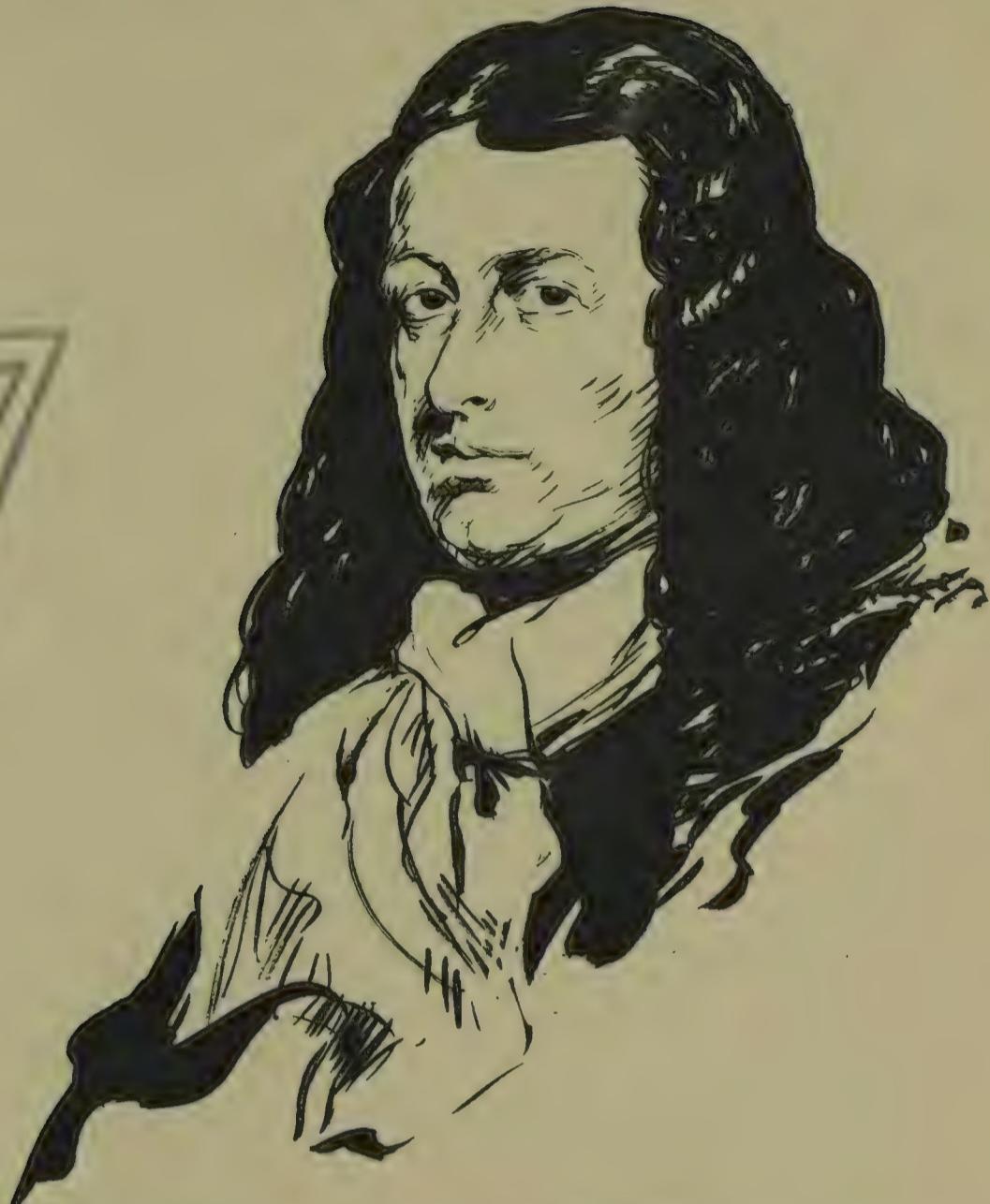
THE LAYING-UP OF THE ORIGINAL COLOURS OF THE WELSH GUARDS: IN LLANDAFF CATHEDRAL DURING THE CEREMONY, IN WHICH THE PRINCE OF WALES TOOK PART.

On November 19, the Prince of Wales, as Colonel of the Welsh Guards, took part in the ceremony of laying-up the original Colours of the regiment in Llandaff Cathedral, and the Colours will now have place by the side of the remains of those of the old 41st Regiment of Foot.—[Photograph by C.N.]

"*INDUSTRIAL LEADERSHIP*," by S. S. Hammersley, M.A., M.P. (Simpkin Marshall; 7s. 6d. net). This volume has the distinction of a Foreword by the Prime Minister. Lancashire readers will appreciate the suggestion that the cotton trade affords the best working model for co-partnership and profit-sharing.

From Lancashire and the economic problems of to-day I turn to a story of the past in another corner of England: "*IN KENTISH PILGRIM LAND: ITS ANCIENT ROADS AND SHRINES*," written and illustrated by William Coles Finch (The C. W. Daniel Company; 10s. 6d. net). The author confines himself to that part of the Pilgrims' Way round the outskirts of old Rochester between Wrotham and Hollingbourne, believing that a thorough treatment of one section will encourage modern pilgrims to explore further. I am not sure that other counties will agree that "the history of England is the history of Kent." But a little excess of local patriotism is no bad thing in

1627



Soldier and Sailor too

Curiously enough Admiral Blake, our most celebrated seaman, next to Nelson, first distinguished himself as a soldier during the Parliamentary Wars. To restore the fallen Royalist fortunes, Prince Rupert raised a naval force, but his hopes—and his fleet—were shattered by Blake. In time, Blake proved himself more than a match for the great Dutch admirals De Ruyter and Van Tromp, and finally he completed his brilliant naval career by annihilating a Spanish squadron at Teneriffe.

In 1627, when Blake was only on the threshold of fame, John Haig was first distilled. Think of it! Three hundred years of production and now universally esteemed. There could be no finer evidence of John Haig's true quality.



John Haig

The Father of all Scotch Whiskies

THE WORLD OF SCIENCE.

LIGHT IN DARK PLACES.

NOW that the long, dark nights have overtaken us, it seems appropriate that our attention should be drawn to those dread regions where reigns eternal night and a darkness beyond our capacity to

it was found bulged and bent inwards, as if it had been violently squeezed. When the flannel wrapper was withdrawn, it was found that the glass tube had been reduced to a fine powder almost like snow. What had happened was that the sealed glass tube had held out against the gradually increasing pressure till at last it suddenly gave way, and was reduced, as a consequence, to the state of powder found within the flannel jacket. So violent and rapid had been the collapse that the water had no time to rush in through the holes in the outer copper case and thus fill the space formed by the disintegration of the glass tube; hence the crushing of the copper wall. This process, exactly the opposite of an explosion, was aptly called by Sir Wyville Thompson an "implosion." At this depth the pressure is, roughly, two and a half tons per square inch.

The dwellers in these infernal regions are all migrants from the surface, or the relatively shallow floor of the sea forming the "continental shelf." But they have arrived by easy

stages. In their "shifts for a living"—that is to say, in tapping new sources of food—they have gradually come to tolerate these intolerable depths. No individual, in the course of his lifetime, could accomplish this feat; but succeeding generations, with an aptitude for such conditions of existence, have gradually contrived to live at greater and greater depths. And from the abysses which the race at last came to inhabit there is no return. Should any rise above a certain limit, then forthwith they must continue their upward course, "tumbling upwards," but dying in the ascent as surely as would the surface dwellers if suddenly sunk to the region from which the ascent was made.

Yet these appalling depths are not

entirely without light, for a large number of the creatures which live there have developed the power of emitting light, though it be no more than suffices to make the darkness visible. Indeed, parts of these nether regions, it is believed, may be as brightly illuminated as a London street at night—an illumination varied by intense shadows, but sufficient to enable fishes to distinguish both form and colour. At any rate, the well-developed eyes and bright colours of some deep-sea animals seem to support this suggestion. In these favoured areas the light is mainly furnished by lowly forms of life which are anchored on the seafloor, and as, in the great deeps, this is four miles from the surface, there must be vast areas where no more than fitful, spasmodic patches of light are ever seen. These are zones of horror, where light, pale and cold and fitful, speaks only of death, and the imminence of death, amid a silence that is profound. For here every living thing lives but to devour its neighbour. Some feed on living bodies; some on such as have died in the upper waters and drift slowly downwards, for vegetation cannot exist here.

[Continued overleaf.]

ABLE TO BAFFLE PURSUITERS BY EMITTING CLOUDS OF LUMINOUS FLUID:
A DEEP-SEA PRAWN.

Some of the deep-sea prawns are able to baffle their pursuers by pouring out clouds of a luminous fluid from glands at the base of the antennæ.

From the "Zoological Society Bulletin" (New York).

conceive. And what is more, not even the most avid among us for new sensations will ever contrive to explore these regions in his own person, for they appertain to the watery depths of the ocean. Not only does no ray of light penetrate these abysses, but the pressure there is so enormous that no living creature born of the upper regions could sustain it.

Years ago the late Professor Moseley described an experiment made during the voyage of H.M.S. *Challenger* in the course of her famous survey of the sea. A thick glass tube, full of air and several inches long, hermetically sealed at both ends, was wrapped in flannel and placed in a copper case, closed with a loosely fitting lid and pierced with holes. The bottom of the case was similarly pierced, giving the water free access to the interior when it was lowered into the sea. The case, with its glass tube, was sent down to a depth of 2000 fathoms, and when drawn up again

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"Phosphorescent animals are not confined to the abysses of the ocean. The sea during the summer months often glistens and flashes with a bluish light, due to myriads of microscopic animals known as Noctiluca, or the 'night-light.'"



SOCIAL PROBLEMS

9.



Fougasse

A, entertaining at a strange restaurant a party which he particularly requires to impress, having made his presence thoroughly felt with complaints of the food, the wine, the service, the temperature of the room, and the noise of the band, finds, when the opportunity for settlement of account and distribution of largesse presents itself, that his supply of ready cash is far from equal to the demand.

What should A do?

This is an easy one: the answer is—

LIGHT AN ABDULLA.

Fougasse.

ABDULLA SUPERB CIGARETTES

Turkish

Egyptian

Virginia

Continued.]

And so it comes about that some use this magic power of emitting light to lure to their doom such as are irresistibly impelled towards light, as a moth to a candle. Others use their light as the cuttle-fish and the octopus use their ink—to blind their enemies

to American fishermen as "Rat-tails" or "Grenadiers," are of this type. These fish are near relations of the haddock and cod, but they differ in having the tail produced into a long filament—hence the name "Rat-tail." Many have curiously roughened scales,

is distinctly blue, but in sea-water it appears bright green. "Captain Jones," he remarks, "tells me that off Cape Villano he threw a large specimen overboard alive, and that it emitted a cloud of fire which spread like a dinner-plate, and apparently remained visible for some time."

This particular species has no dermal armour such as is possessed by some related species, such as *Macrurus parallelus*, which has no light-producing organ, suggesting that the armature has rendered this device unnecessary. It is significant to note that a luminous organ has been found on the back of the head of the haddock—significant because it shows that the potentiality to develop such aids to deep-sea life are present before the migration to the depths takes place.

W. P. PYCRAFT.

ENCASED IN THICK, ROUGH SCALES, APPARENTLY RENDERING LIGHT-PRODUCING ORGANS UNNECESSARY:
ONE OF THE DEEP-SEA "RAT-TAILS."

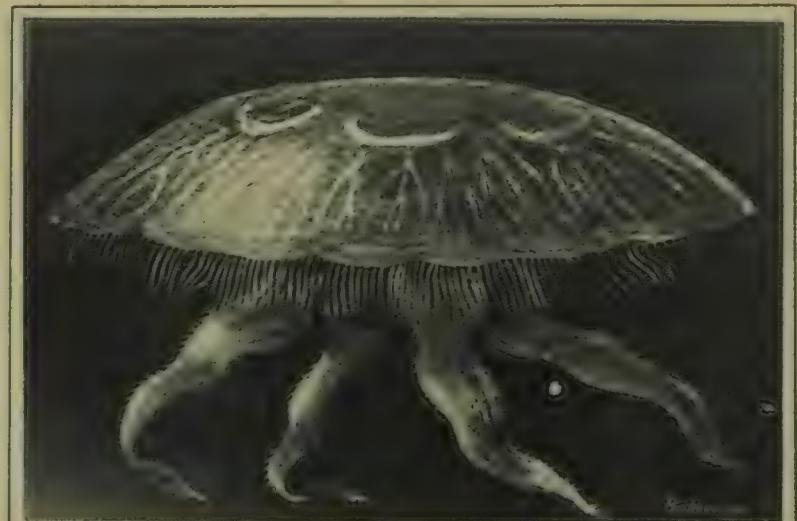
and escape destruction. Or it may be used to dazzle intended victims and so prevent their escape. Those who have been confronted by the blazing lights of the motor-hog will vividly recall the state of helplessness such tactics create. At the best of times food is evidently not plentiful, and the hungry one must make the most of his opportunity when a feast presents itself. Many of the fishes have, to this end, developed distensible stomachs, enabling them to engulf prey many times larger than their own bodies!

That there must be areas of the sea where light is completely wanting seems to be shown by the number of fishes whose eyes have degenerated to the condition of mere vestiges. And these find their prey by the senses of smell and touch alone. This last is provided by enormously elongated fin-rays, many times the length of the body. With these they make their way like a blind man tapping with a stick. The nature and hue of the above-mentioned light varies greatly. In some fishes it is emitted from lens-like organs which may run the whole length of the body, and can, apparently, be switched on and off at will. In others, as in the remarkable deep-sea anglers, it is restricted to the end of a specially modified fin-ray, where it is used as a lure.

But there are other species wherein phosphorescent matter is formed within a gland and poured out into the water. It is these, probably, which use light as a dazzling agent, when endeavouring to escape pursuit, just as the cuttle-fish in the upper waters uses its ink. Some, at any rate, of the "*Macruridae*," known

and the snout produced into a beak. All are confined to the deeper parts of the ocean, ranging from 120 to 2000 fathoms. A well-known species of this tribe—*Malacocephalus laevis*—is taken in considerable numbers in the trawls of the deep-sea hake-trawlers, along the continental shelf of south-west Ireland. And it has just been discovered that it possesses the power of emitting luminous matter from a circular aperture in the middle of the abdomen, marked by a patch of black pigment. This luminous organ, or gland, lies embedded in the muscles of the body wall. Two scale-less depressions lying between the pelvic fins mark the position of two semi-transparent bodies, which may serve as reflectors. The whole apparatus has just formed the subject of an investigation by Mr. C. F. Hickling. His results are too technical to be described here. Suffice it to say that he finds the luminous matter escaping from this gland to be mucous-like and viscid. It adheres to the hand, or to an oil-skin, and glows quite perceptibly in lamp-light. The pure secretion

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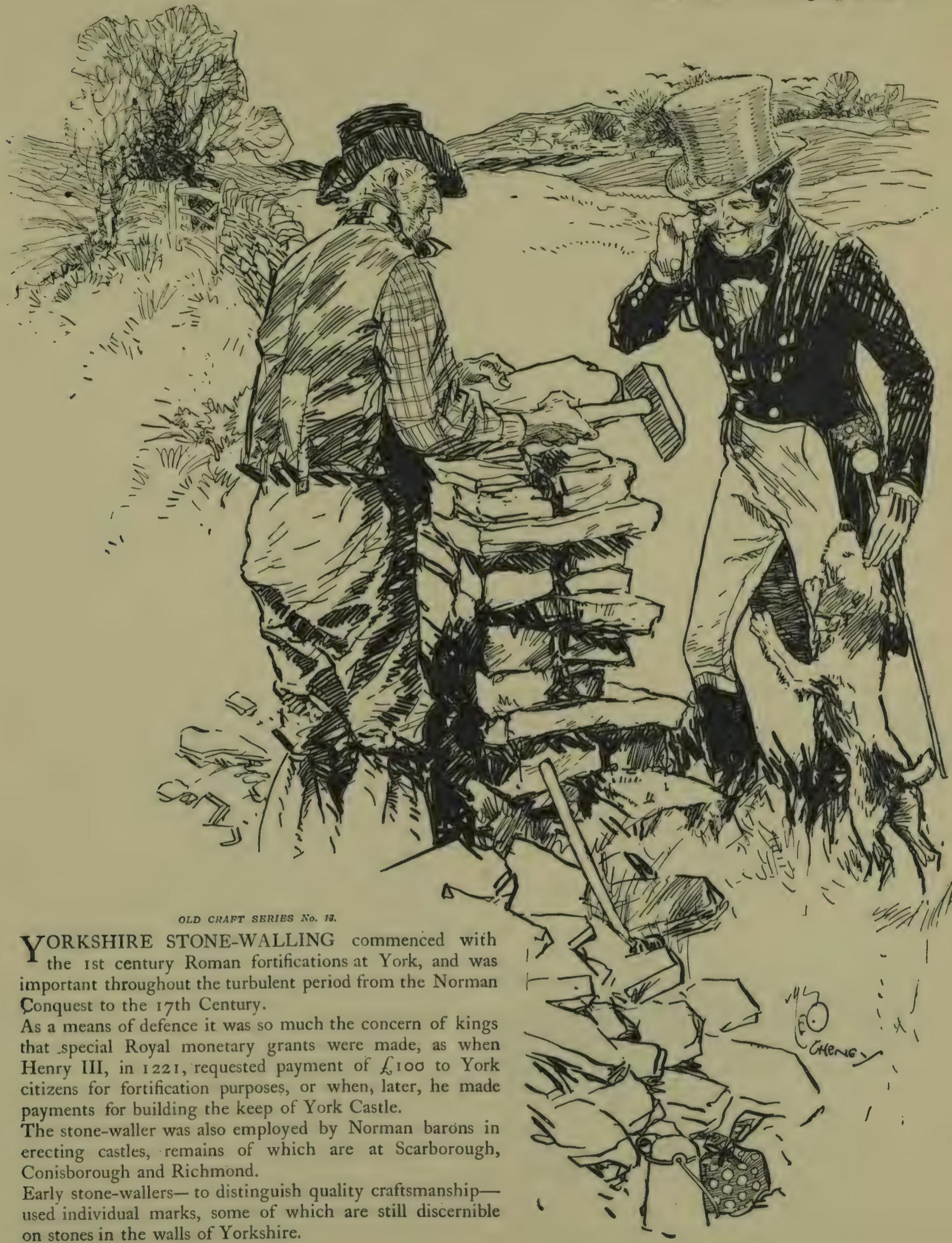


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THE WORLD OF WOMEN.

THE Royal Family were very suddenly bereaved last week, for the Queen was at Sandringham, busy with her Christmas presents, and Prince Henry had gone there to join his royal father for the shooting, when the illness and death of Queen Alexandra plunged the Sovereign and his family into mourning. The Prince of Wales and his brothers and sister have always been particularly devoted to their grandmother, and, in spite of her great age, and the fact that she had not been in very good health for some little time, it was one of her greatest pleasures to receive visits from the young members of her family. She was one of the most beautiful and gracious of royal ladies, and was beloved by every man and woman in this country.

The Begum of Bhopal becomes quite a figure in English life. She lives in Sir George and the Hon. Lady Lawson Johnston's house in Portman Square, which she took for three months. Her grandchildren are learning to ride, and having music-lessons and studying languages. Her Highness was guest of honour at a reception at the Lyceum Club, on which occasion she was unveiled. She removed her veil before entering the ball-room, where the members were assembled to receive her. She is a little lady carrying herself with much dignity. She is not very dark, and her hair is iron-grey; her eyes are, however, wonderful. Large, bright, dark, full of intelligence, and penetrating, they are eyes evil-doers might well tremble before. She is over here to try to secure the succession for her grandson. According to our law, he would naturally succeed her, being the eldest son of her elder son. According to Moslem law, only one who has been a Nawab or a Begum can have a successor of that rank, and her elder son died. Her heart is firmly fixed on this object, but the decision has not yet been made. Her Highness is immensely wealthy and very generous, as she showed when she wrote a cheque on Armistice Day for Earl Haig's British Legion and called it the "insignificant contribution of an Indian Woman Ruler." Her daughter-in-law is very handsome, and the three girl grandchildren are all good-looking.

Women are credited with the power to get what they want, and there is evidence that they often have it. Would it not be womanly for women of all nations to pledge themselves to use every effort to get their

Governments to abolish submarines? We are suffering now from a recent and awful tragedy of one; we have suffered before, and will again if these death-traps are persevered with. This kind of tragedy does not bear thinking about. Other nations suffer too. The late war proved that they are more inhuman in warfare than any other weapon; also that the value of their inhumanity is easily over-estimated. If all nation agreed to make their use illegal, it would be equally beneficial to their country, and none would be at a disadvantage. This is a mere woman's point of view, and possibly it is not practical; but how one wishes that it were!

The engagement of Brigadier-General Sir Smith Hill Child to Miss Barbara Villiers is an interesting one. He has been considered one of our eligible bachelors, and is a great favourite in Society, and also a very distinguished soldier. He served in the South African War and in the Great War, and has the C.M.G., D.S.O., and M.V.O. Sir Hill succeeded his grandfather in 1896, and had a five years' minority. He is an only surviving child; his only brother died in his nineteenth year. Mrs. Charles Du Cane, O.B.E., wife of Lieutenant-Colonel Du Cane, and Mrs. Jelf, wife of Lieutenant-Colonel Wilfred Wykeham Jelf, C.M.G., D.S.O., are his aunts. Miss Barbara Villiers is a very pretty girl, and is the daughter of the late Mr. Ernest and of the Hon. Mrs. Ernest Villiers. She is a niece of Viscount Wimborne, Viscountess Chelmsford, Corisande Lady Rodney, and Viscountess Ridley. The wedding will be a big affair.

The cocktail habit, whatever be the consequences, is quite established here. It is one of those things for which we have to thank America, if it is a matter of thanks. Recently a novel *raison d'être* for an assemblage to help on a philanthropic cause was given on the invitation as "Cocktails." There were also provided snacks, chipped potatoes, salted almonds, caviare, and sandwiches. The fare was keenly appreciated, and many very kindly relations towards the charity were kindled by the cocktails. A favourite but expensive wedding present among the opulent is a cabinet of inlaid woods fitted at all points as a handsome piece of drawing-room furniture. Inside are all the necessities for the making of cocktails, so that even drawing-rooms may become at a moment's notice American bars. What would our grandmothers have thought—that they were glad to have passed before such things were, or that they

regretted having been born in a staid and more conventional generation?

Lord Leith of Fyvie was a delightful host, a very good-looking and always well-turned-out man, and very clever. He was a wealthy man too, having been in the Steel Trust with the late Mr. Andrew Carnegie. He began his career in the Navy, and, like that other sailor, Sir Reginald Hall, made examples of many spies during the war. He brought Fyvie Castle up to date in comfort and convenience without altering its fine characteristic of being an old fortified Scottish castle. It is rather intriguing to step off a rugged stone circular stairway in a great round tower into a beautifully equipped and furnished sitting-room, which was one of the apartments occupied by the King and Queen of Spain when their Majesties visited Lord and Lady Leith at Fyvie Castle; and Prince Arthur, of Connaught, then unmarried, was also a guest. There is a beautiful music-room in the castle, and its late owner was justly proud of his billiard-room. His daughter and only surviving child, the Hon. Lady Burn, was not well enough to go to Fyvie for the funeral.

A. E. L.

The grandfather clock has, appropriately enough, been a helpful agent in solving the problem of lighting, heating, and cooking in country homes. The filling and trimming of oil-lamps and the continuous stoking and tending of fires were, in the past, the chief of many inconveniences with which the country dweller had to contend. To-day a simple petrol gas producing system which works on the principle of a grandfather's clock or from the domestic water supply has solved all these problems. This is the well-known "Silverlite" system. It takes up little space, requires no technical knowledge to control, and yet will provide light and heat for a cottage or a mansion as effectively as though it were a municipal gasometer or power-station. "Silverlite" is non-explosive, non-poisonous, and will provide every convenience. Its light is bright and soft; as a cooking gas it is clean, convenient, and economical; while "Silverlite" radiators and "fires" provide a cosy warmth in a few seconds. The "Silverlite" plant is automatic in action, and the more light you ask from it the more gas it produces. Messrs. Spencers, the lighting and heating experts responsible for "Silverlite," welcome country visitors at their demonstration rooms at 6, London Street, Paddington, W.2, or will be pleased to send the "Silverlite" booklet and other literature in reply to a postcard request.

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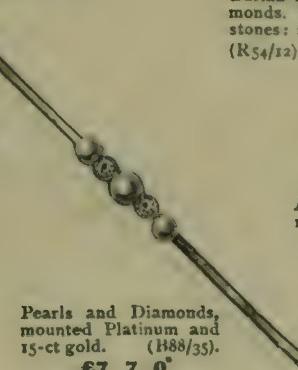
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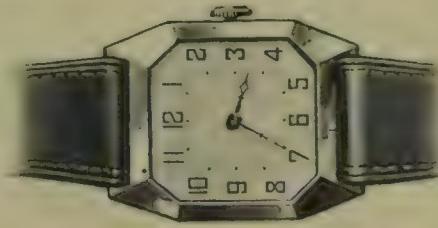
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THE PLAYHOUSES.

"JUNO AND THE PAYCOCK" AT THE ROYALTY.

IN "Juno and the Paycock," now given at the Royalty, London is introduced to a new and original playwright, Mr. Sean O'Casey, who, to judge by the sense of comedy and the mastery of comic situation which he shows here, has a career before him. Already he has the gift of inventing full-blooded characters and fitting them with racy dialogue. His "paycock," a work-shy braggart who has always pains in his legs when there is any call for physical exertion, likes strutting about and claiming admiration, and is hurt and angry over any offer of a job, is a creation of which any author of our day might be proud, and this type is well matched by Juno, the wife who slaves so patiently for him, but now and again gives him the roasting he deserves. Full of fun is their tea-table talk, and your interest goes out also to the widow from upstairs who loves whisky, and the old toper who sponges on his friends, and the girl who is flouting her sweetheart for the sake of a flashy schoolmaster; there are songs, too, at one point, and jiggings—the note of the play remains for long consistently gay, and the only shadow on the scene is the figure of a boy wrecked in a bombing outrage and wailing disconsolately. Then suddenly the key changes, and tragedy stalks on to the boards. "Die-hard" Russians intrude and drag off the maimed son to be shot, the girl comes to shame and betrayal, bailiffs strip the home, the mother, half distraught, obeys the call to identify her martyred son, and in this climax of woes, the "paycock" is left on the stage, fuddled with drink but still volatile on his grievances and the contrariness of things. Mr. O'Casey mixes the ludicrous with the horrible, and the mixture comes as a shock. One day he will divide his moods and do bigger things. Not that this play is not miles better than most plays we get, while at his best he will never have a better trio of players to help him than Mr. Arthur Sinclair, Miss Sara Allgood, and Miss Maire O'Neill.

MISS MADGE TITHERADGE IN "A DOLL'S HOUSE."

There is no reason why the part of Nora Helmer in "A Doll's House" should be left unassayed by modern English actresses, as though Janet Achurch had for once and always done all there was to be done in the way of interpretation for our stage, nor is there any reason why an accomplished comédienne such as Miss Madge Titheradge should be confined to playing

the vacuous and superficially charming heroines of latter-day comedy. With her ability, Miss Titheradge deserved to have a chance of wrestling with a big rôle that calls out an artist's intelligence and imagination; and, after all, Janet Achurch's performance, grateful as we were for it long years ago, had its limitations. *Tour de force* though her dancing of the

the kittenish moods never sat on her very comfortably. But from Miss Titheradge we really get a childish Nora, a mother who is the sister of her babies, a wife who is her husband's "squirrel" and toy; and we feel that, when she bangs the door, it is not from any mere mood of feminist defiance, but because she sees the need to grow up, she has to learn how to be wife and mother. The actress has the technique to carry through this conception. She gives due force to the emotional passages of the play and point to its rhetoric, while bringing out the irresponsible side of the heroine. There is balance and subtlety, and at the same time fire and brilliance, in her reading. A memorable, a triumphantly successful effort! Mr. Milton Rosmer's Torvald is well known by now. Miss Martita Hunt is the Mrs. Linden at the Royalty, and Mr. Harcourt Williams makes an excellent Dr. Rank.

"THE OLD ADAM" AT THE KINGSWAY.

It is odd that it should be from a woman that we obtain one of the most thoughtful plays we have had of late about war, and one the least pacifist in its moral. No doubt Miss Cicely Hamilton is laughing at us all in "The Old Adam"; irony is patent in her picture of a populace angry at being balked of the chance of self-immolation, just as there is humour in her studies of helpless politicians and her idea of the war-inventor dished by his own invention; but there is sound sense in her theory of man, the born fighter, which is at the back of her story. You must grant her her hypothesis first, though tall. Here it is. One power declares war on another, trusting to an invention, a ray, which will paralyse all the mechanical, explosive, electrical, and steam forces of its adversary, only to find that the latter has a similar ray, and that its own ships, planes, guns, rifles and factories are similarly put out of action. Its windbag Premier may address his Cabinet as if it were a public meeting, its War Minister with a pretty wit may confess his entire ignorance of his job, its fisherman promoted Admiral may pour scorn on the "Admiralty," and a Bishop may preach peace, but it is not these men, it is the rank and file, robbed of the war they have expected, who lend the really effective hand in the emergency. What if rifles are useless, are there not bayonets? If air-craft cannot sail, are there not spanners? If the fleet is held up, are there not barges and fishing smacks? And so with the old instruments of war, the young folk insist on being led against the foe. Some first-rate actors are in the cast: Mr. Fewlass Llewellyn (Prime Minister), Mr. Charles Carson (War Minister), Mr. Roy Byford (Admiral), and Mr. William Rea (Bishop). Mr. Carson scores the most.



MARRIED ON NOVEMBER 25, AT COBURG: PRINCESS KARL OF LEININGEN (PRINCESS MARIE OF RUSSIA). It was arranged that the wedding of Prince Karl of Leiningen and Princess Marie, daughter of the Grand Duke Cyril of Russia and great-grandchild of Queen Victoria, should take place on the 25th. The Princess paints charming Watteau-like pictures, and also sings well.

From a Miniature painted this year by Miss Ida F. Laidman, A.R.M.S.

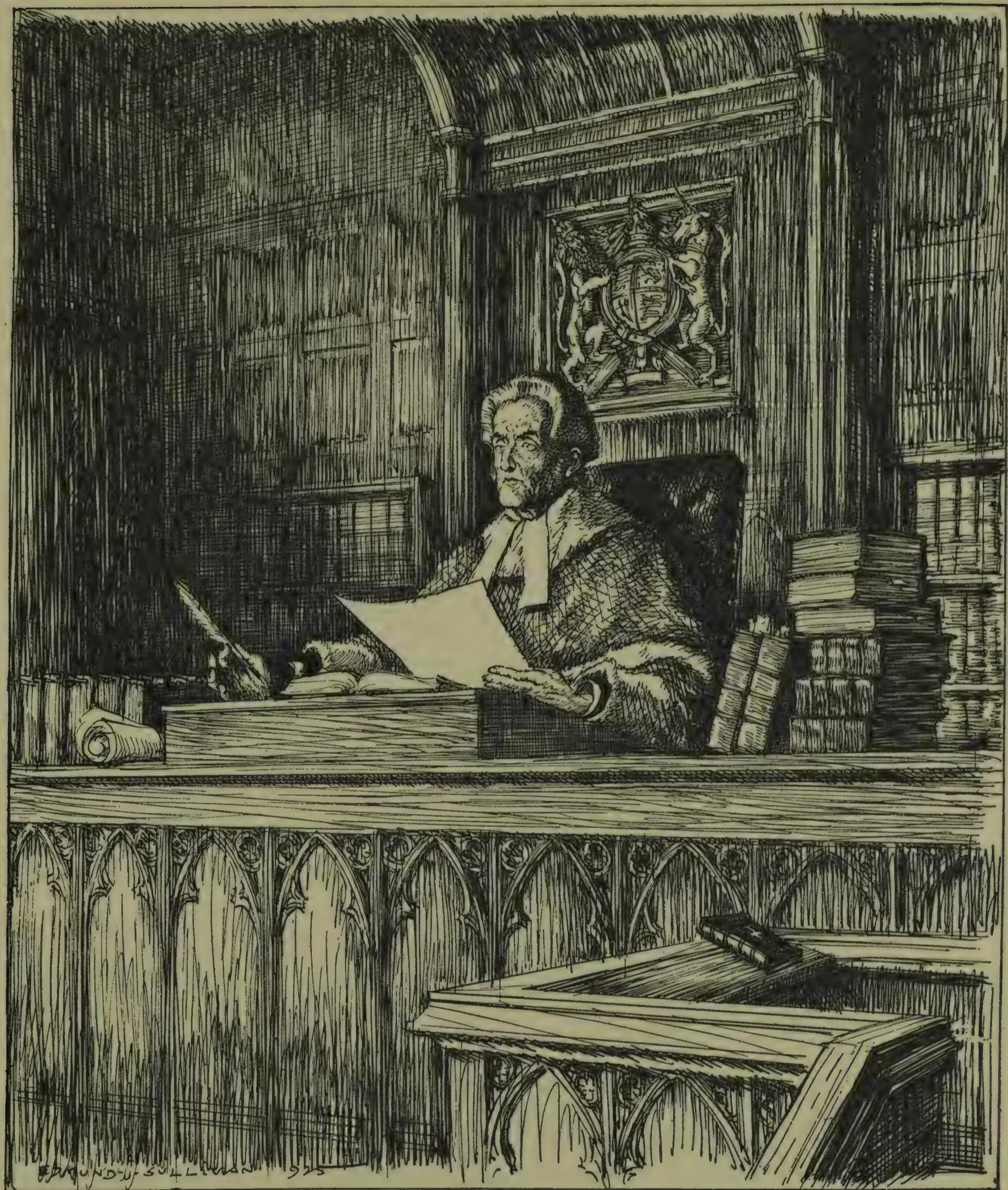
tarantella was in the scene in which Nora tries to postpone her husband's discovery of her deceit, this Nora seemed always to be waiting for, saving herself up for, the moment in which she could flaunt as new woman and harangue her Torvald as revolting wife;

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THE CHRONICLE OF THE CAR.

"Caterpillars" concentrated a great deal of attention on the caterpillar track vehicle, and much development work has resulted since the close of hostilities. The uses of the caterpillar are many, and nowhere are its utilities more in evidence than on the farm. I am indebted to Messrs. Morris Commercial Cars, Ltd., for some very interesting photographs and details concerning the type. The illustration printed on this page is of one of the Morris "roadless" trucks at work on the sugar-beet farm at Yoxford, in Suffolk, of Sir Herbert Hambling. The main points that emerge from exhaustive tests carried out on this farm are that a "roadless" one-tonner can take off the fields a load of one ton to 25 cwt. on its own body, plus 25 to 30 cwt. in the trailer behind. It does this, moreover, without doing any damage to the land, as does a horse and cart—damage to which considerable exception is taken by farmers.

The cost figures, for haulage of this type are of more than ordinary interest, inasmuch as, allowing £500 for the convertible roadless vehicle and £95 for the trailer as capital charges, six gallons of petrol per day, 12s. a day for wages, 1s. 9d. for oil and incidentals, and about £200 for interest, depreciation, and repairs on 5000 miles (9d. per mile, or £1 16s. per day), the total expenses per day would amount to £2 19s. A day's work for the truck and trailer on an average was delivering sixteen tons of beet a distance of three miles, or forty-eight ton miles per day. Thus the

cost works out at under 1s. 3d. per ton mile, and this compares most favourably with horse transport, even when the latter is run on the most economical lines.

One of the objections that have been made against the roadless vehicle for use by the farmers is, of course, that the horse is equally at home on the road as it is on broken ground; and it is to overcome this difficulty

or was not, until recently—a tail-lamp which really would light up the plate sufficiently for the letters and figures to be clearly distinguished at a reasonable distance. The unfortunate motorist was literally "for it" all the time. He took delivery of his car, complete as turned out by the makers. If his lights were reasonably good, he carried on. If they were not, he probably replaced them by the best he could buy, but in either case it was ten to one his number-plate was not properly lighted. So, if he were not lucky, one night he was stopped by a policeman with the inevitable summons and fine to follow. Why nobody ever designed a lamp which would do its work properly has long been a mystery, but at last it has arrived. At the Commercial Motor Show the other day I found a new one, produced by Messrs. Coan, of Goswell Road, which actually does what it is intended to do, and for which I predict a well-nigh universal vogue, the more so as it is cheap—it costs only fifteen shillings. Not only does it adequately light up the plate, but it makes an excellent reversing light.

Hand-Lamps for the Garage.

The one drawback usually associated with electric

hand-lamps has been admirably overcome by the "Sunlite" hand-lamps manufactured by Messrs. A. H. Hunt, Ltd., H.A.H. Works, Croydon, Surrey. Most users of portable lamps—and there is hardly a soul who cannot find a hundred-and-one uses for them—have been disappointed by their very fleeting efficiency. A few weeks' use—sometimes less—and the dry battery has "run down," necessitating a

[Continued overleaf.]



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The load on the lorry and trailer combined exceeds 2½ tons.

that Messrs. Morris Commercial Cars, Ltd., have now designed their roadless tonner to be convertible very simply from a roadless to an ordinary wheeled vehicle.

Tail-Lamps. Now that the dark evenings are with us again, I find that the police are taking a lot of interest in the illumination of rear number-plates. Unfortunately, there is not—

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tiresome shopping journey to obtain a refill. "Sunlite" hand-lamps give none of this trouble. Their splendidly made dry batteries produce a perfect light with ordinary use for a year or more, and the lamps themselves are attractive in appearance and substantial in construction. Two models are made — the "Sunlite Senior," built particularly for use in the garage or the out-buildings, and generally used by the menfolk of the family; while for the housewife's benefit, when exploring the darker corners of the home or the country byways, the "Sunlite Junior" is a smaller model, made in heavily nickel-plated solid brass.

Rover Wins the Dewar Trophy.

The Royal Automobile Club have awarded the Rover Company the Dewar Trophy in respect of the performance of the 14-45-h.p. Rover car in making fifty consecutive climbs of Bwlch-y-Groes, the famous North Wales mountain pass. It will be remembered that the trial took place on Bwlch-y-Groes on Sept. 22, 1925, and consisted of making fifty consecutive climbs of the pass, which is 1.6 miles in length, and has a maximum gradient of 1 in 4.98. The trial occupied over twelve hours of practically continuous running, a hundred and sixty miles being covered in all. At the conclusion of the trial, it may be added, barely half a pint of water was needed to restore the contents of the radiator to the original level.

Road Courtesy. The secretary of the A.A. writes me as follows:—

Our highways in cities, towns, and villages, and the roads between populated centres, are now so heavily used

of safety, convenience, and comfort. A friendly spirit of "give and take" between cyclists and motor-vehicle drivers will increase the safety of the smaller vehicle, and will avoid unnecessary inconvenience and anxiety. Relations between drivers of commercial and public-service vehicles and other road-users are being improved by the more general use of traffic signals, by observing the rule that slow traffic should keep to the left, by always responding to audible warnings from overtaking vehicles, and by giving way when it is right, and "safe," to do so. If overtaking vehicles would unfailingly observe the "Safety First" slogan, and *never* drive over to the right, especially at bends, without first making sure that other vehicles or pedestrians cannot be imperilled, we should be nearer the era of safer roads. When drivers of motor-lorries and other heavy vehicles pull up at roadside tea-houses, or to replenish water-tanks, I would urge them to line up their vehicles so as to leave room for traffic in both directions. Better still, preference should be given to those stopping places where "pulls-off" the road are provided.

W. W.

In view of the departure of the Parliamentary Delegation to the West Indies on Dec. 17 next, special interest centres round their visit to Bermuda. Bermuda is Britain's oldest self-governing colony, and its Parliament is second only in antiquity to that of the Mother Country.

Great interest, therefore, must be felt in this visit of Members of the Mother Parliament. Bermuda is a well-governed country. It has no income-tax, no National Debt, a Budget that always balances, universal prosperity, and politics free from party strife.



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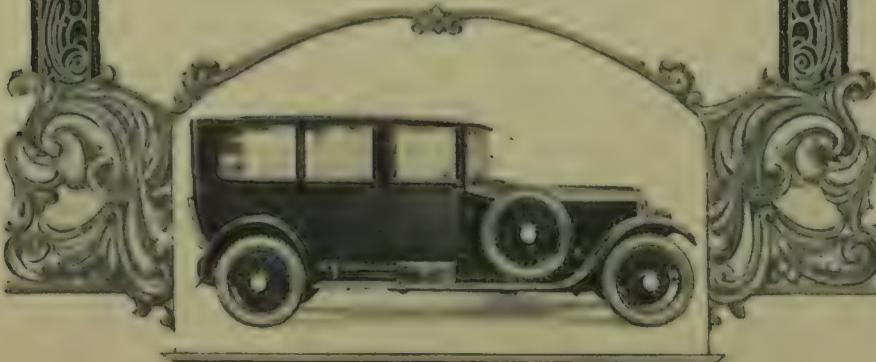
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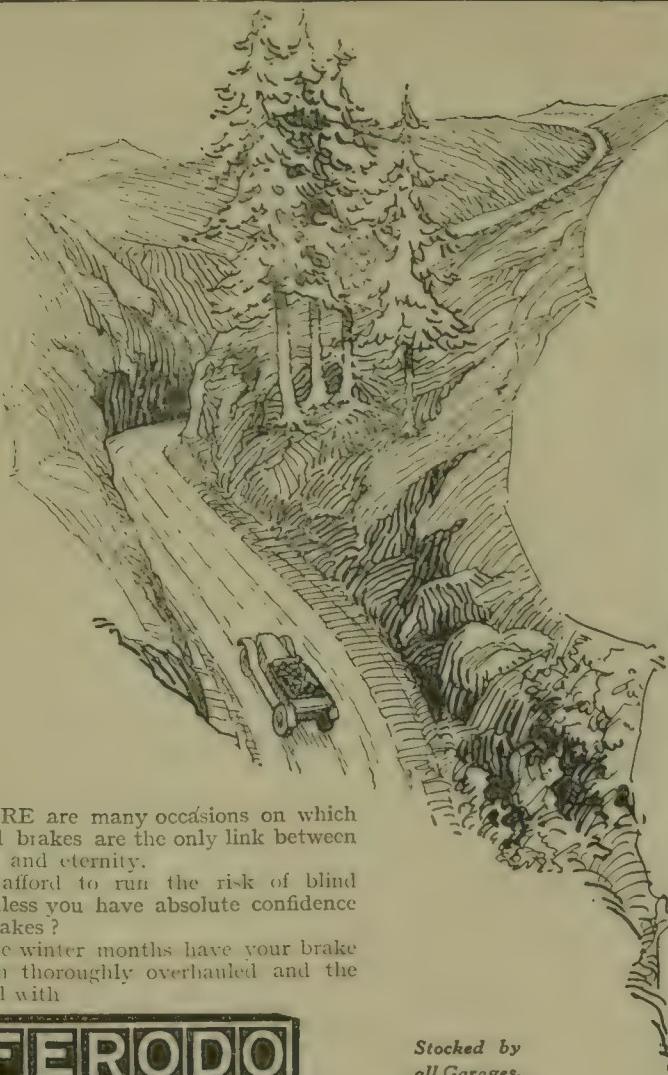
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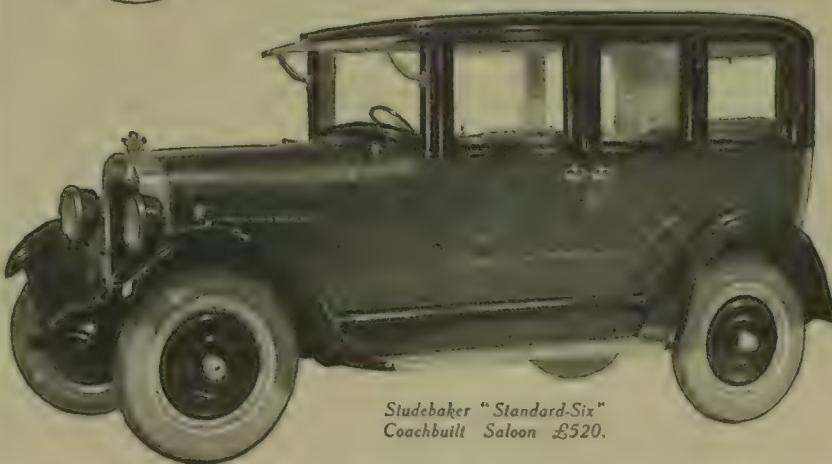
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BY J. T. GREIN.

THE REVIVAL OF IBSEN.

WHEN, in the beginning of this year, Miss Lillebil Ibsen, the famous Norwegian actress, appeared at the Lyric in "The Lady from the Sea," my friend Mr. G. F. Morrison (whose retirement from the *Morning Post* is greatly regretted by the many admirers of his thoughtful criticisms) wrote an article headed "The Passing of Ibsen." In it he gave his reasons for his belief that Ibsen's dramas were slowly growing obsolete. His was a well-reasoned plea, but it was much influenced by the play he saw. "The Lady from the Sea," still interesting reading, is never wholly satisfactory in the theatre. It is hampered by the well-nigh impossible task of materialising the transcendental—the sub-conscious—on the stage, and by the old-fashioned construction of the play. When Ibsen wrote it, he was under the influence of an artificial atmosphere which he discarded in his later work. Even the admirers of the ethereal side of the play and the characterisation of the principal figures were disconcerted by the structure—the stagey way in which characters were manoeuvred on and off, particularly the sudden and chorus-like appearance of the minor personages in the last act. It was true enough that this play, as well as a few others of the earlier period, such as "The Vikings," was out of date, *vieux jeu*, in modern eyes.

But then came "The Wild Duck," and what some had proclaimed years before became general opinion. It was called a great play, as it deserved. It was untouched by time; the characters were vital and real; the shroud that had darkened the author's meaning in former, not wholly adequate, performances was lifted. The English playgoer, always a little backward in his appreciation of foreign work—is not Tchekhoff practically a newcomer on our stage?—had fallen into line with the Scandinavian. He began to understand what formerly was beyond his grasp. He felt that "The Wild Duck" was not a mystery but a symbol; that the people of the play were not curios of humanity—such as Tchekhoff's are still wrongly represented in recent performances—but well alive and of our own flesh and blood, albeit the circumstances are foreign. The truth is that gradually our playgoers have begun to think, instead of being merely thought for; they are becoming trained to bring their intelligence with them, instead of leaving

it at home or embedded in the digestive process after a good dinner.

Far from passing, Ibsen had arrived, and—strange coincidence—while London found itself suddenly in the progress of the master's renaissance, the Continent too, where Ibsen is acted year in year out, was swept by a vogue of the plays that for a time had been laid aside as dealing with problems long since solved. These plays were "An Enemy of the People," "The Master-BUILDER," and, first and foremost, "A Doll's House." As I write, the last is being announced in London and running triumphantly in Holland and Germany. "We thought," says a leading Dutch critic, "that with the emancipation of women and less stringent divorce laws, Nora would have had her day that there was nothing new any longer in her severance from Helmar; but we found that she had never been nearer to our understanding, that she is in word and deed the incarnation of the woman of our time. There may be nothing sensational in the last scene, when she argues the reason of her severance from Helmar; there is something higher in that episode now. It is the recognition of right; the admission that a woman is no longer a man's chattel, but a free agent."

In different words one might write a similar appreciation of "An Enemy of the People." When I saw it the other day performed by Lena Ashwell's excellent Players, I was not only struck by the enthusiasm of the audience (and the actors), but by the freshness, the essential modernity, of the play. Stockman is of our time. You find him in London as well as in erstwhile Christiania. As for Aslaksen and the Burgomaster, need we go beyond the pales of our own boroughs? Do we not read of partisanship, clannishness, and corruption this very day? And would Stockman—the strongest man on earth because he is most alone—not be boycotted as he was forty years ago, because he saw the truth and spoke out regardless of consequences? That was Ibsen's master-mind—that he saw the world not only in a period and a phase; that he saw it steadily and whole, strong in his belief that some happenings are of all times despite the turning of the globe, and that principles the more they change the more they remain as they were. *Plus ça change...*

And while speaking of the Ibsen revival, let me launch an appeal for a new and complete translation of his dramatic works. It is an absolute necessity, and one that should not suffer delay. Messrs. Dent,

who have already done so much for our reading public, would render inestimable service, with certain profit to themselves, if they commissioned an author who not only knows English and Norwegian thoroughly, but who commands the gift of translation into dramatic, vital language. I know he is not easily found, but surely there is one writer who can do for Ibsen in England what has been done in other countries—give us a translation which faithfully yet flexibly renders the master's idiom, and one that travels not laboriously but easily from the lips of the interpreters. For, deeply grateful as we are to the late William Archer for the immense labour he undertook to render Ibsen accessible to the English stage and public, it cannot be gainsaid that his translations all too often transmit the words but not the spirit of his expression, and that the English dialogue is rather "bookish" than dramatic—often jaw-breaking, as the actors call it, and most difficult to memorise and to utter. The reason, I venture to suggest, is that Archer's knowledge of Norwegian was not complete, and that frequently he sought, in literal equivalent or near approach, a mode of phrasing which contained the substance but not the true meaning of the original.

I remember that when, in the strenuous days of the Ibsen campaign, from 1891 onward, I used to read the German, Dutch, and French versions *pari passu* with the English translation, I encountered passages which were practically harmonious in the three languages named, but wholly different in English. Archer, who revealed himself a dramatist late in life, had not in his earlier days the knack of dramatic parlance. Hence many sentences which seem shrouded to us appear perfectly clear and plain on turning to the foreign translations. During Archer's life-time we rarely dared to amend his dialogue—he was dead against it when he observed it at rehearsals. Yet what has occurred latterly? Partly to avoid publishers' fees, translations have been produced which are a jumble of Archer, other English translations, and American free-and-easy versions. The result is a mixture of styles which sometimes sounds like a jargon and exposes the master to the unmerited reproach of stiltedness, wobbliness, crypticism, and what not. There should be an end to this confusion by the publication of a standard translation as faithful and true, but harmonised to the form of the modern drama, which strives to let the people of the plays speak like ordinary human beings and not in words of ceremony and artificiality.



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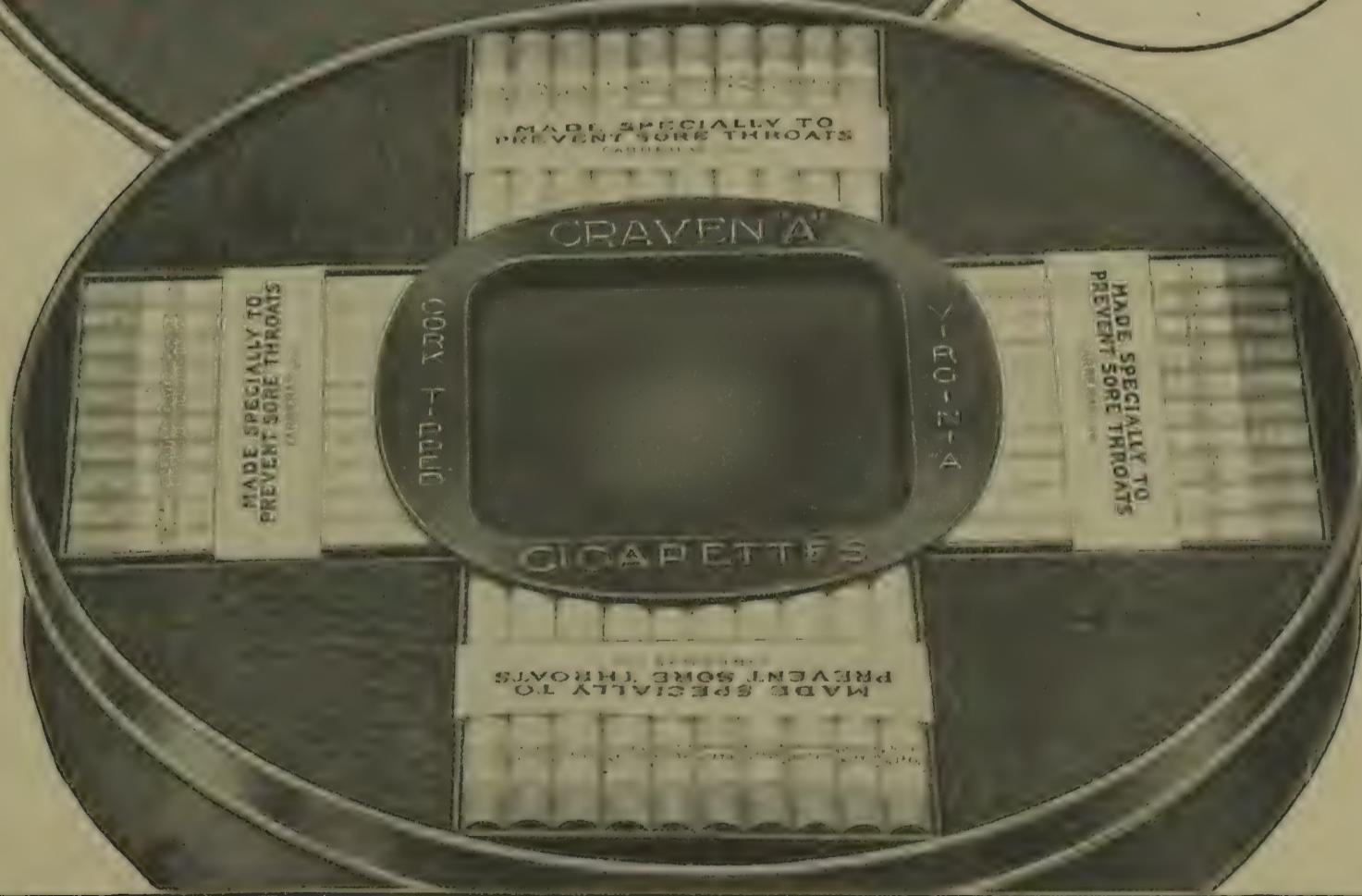
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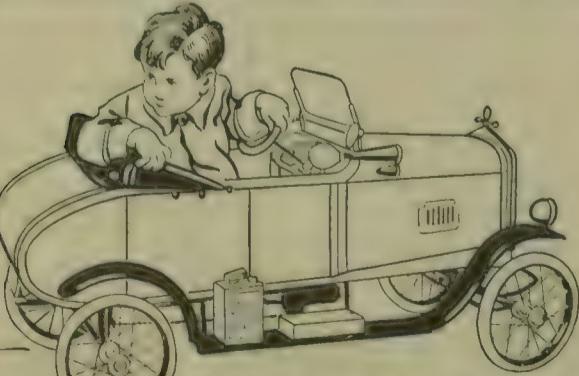
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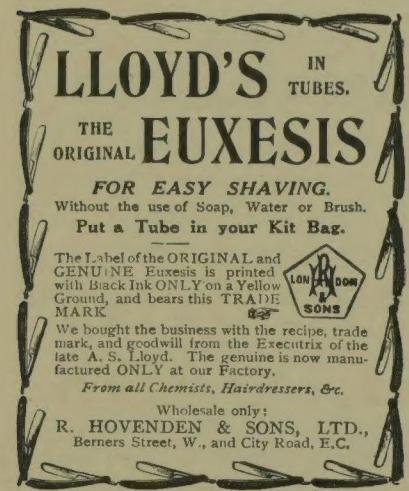
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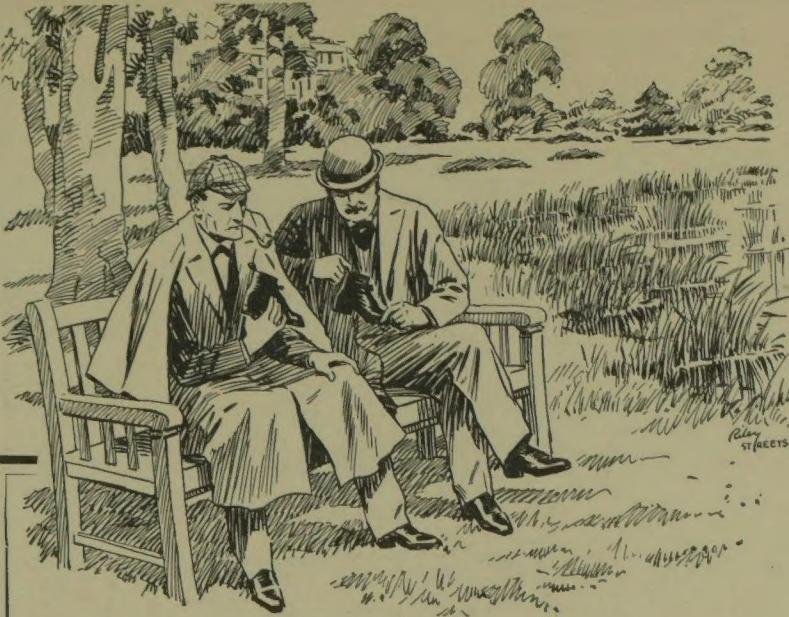
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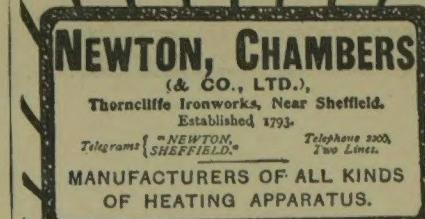
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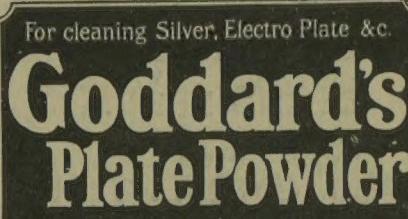
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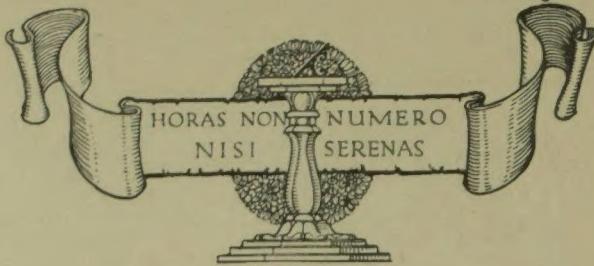
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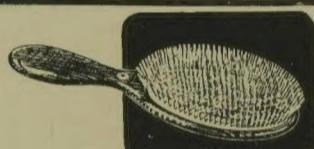
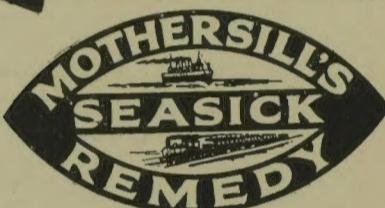
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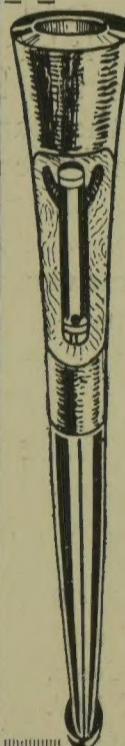
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PERFUME
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